

The Washington Show





Dedicated to the Memory of Gene Davis

The Artists Committee for The Washington Show

*Rebecca Crumlish
Simon Gouverneur
Rockne Krebs
Polly Kraft
Martha Jackson-Jarvis
Kevin MacDonald*

The Washington Show

The Corcoran Gallery of Art
Washington, D.C.
1985

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May 11–July 14, 1985

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The Artists Committee for The Washington Show

Rebecca Crumlish

Simon Gouverneur

Rockne Krebs

Polly Kraft

Martha Jackson-Jarvis

Kevin MacDonald

By now, one hopes, everyone understands the incredible richness and vigor of “Washington art.” But, of course, what is self-evident to some is obscure to others. For some time, the Corcoran has testified to that richness with, among other things, a series of “area shows” designed to share a sense of that scene. This is the twenty-fourth in that series. In addition, over the years the Gallery has done many one-artist shows, published catalogues, and acquired work by Washington artists. While everyone will agree that the commitment has been there, we also recognize how large the field is.

Museums are complicated institutions. They serve a wide range of communal interests and needs, but they are, quite properly, tied to their institutional bases. They are driven by the requirements of scholarship and given direction by the historical thrust of their collections. The staff, in any generation, are stewards of an ongoing heritage. Typically, museums are not the best places to sample the very newest. There is a lag time natural to art institutions which does not, for example, affect art dealers. It takes a substantial, conscious commitment to address this issue, to seek out and reflect some of what is going on now in the art world, and to show it with some sense of context. The task is, by definition, too big to be accomplished, the size of the “universe” in question too great to be addressed in a single project. In the best of all possible worlds, this kind of activity would be part of an ongoing process, as broadly based as possible, and not confined to one institutional base. In short, the Corcoran cannot do it all with one exhibition.

This realization on the part of the Corcoran and within the artistic community provided the significant breakthrough. You will hear of the complicated and often difficult history of relations between the Corcoran and local artists. Friction often arose when the focus was strongly on what needed to be done—by definition undoable—rather than what could be done. Practicals became principles, ideas became ideologies in that environment. But in one simple, modest act, that equation was drastically altered. Groups of concerned artists approached the Corcoran on a straightforward and reasonable basis. The Corcoran was, after all, committed to Washington and the concerns of the city’s artistic community. This group, eventually known as the Coalition of Washington Artists, created a channel through which concerns, questions, information, and ideas could be gathered. An informal contact turned into a series of monthly meetings. What had started as an approach turned into genuine dialogue. The coalition created a forum through which a sensible conversation could be held. The sessions have been stimulating, always serious, sometimes tough, but never difficult. The process evolved almost imperceptibly from one of question and answer to a kind of mutual searching for substantive accomplishments.

The artists who have attended these meetings deserve special recognition. Meeting, after all, is not what they do. What artist in his or her right mind wants to steal time from the studio to sit in a meeting for hours on end. But their commitment went further than that.

Their consistent efforts to try and get as broad a sense as possible of the feeling of a wide variety of artists in Washington gave tremendous legitimacy to the process. This has not been an easy task. The biggest burden beyond the obvious commitment of time has been the acceptance of the responsibility to reflect a broad point of view. They identified the “Area Show,” long a Corcoran tradition, as a point of great interest for Washington artists. What emerged from discussions was a shared sense of commitment to the idea of the show and a mutual sense of trust. This allowed the Corcoran to join with local artists to develop *The Washington Show* (now renamed to reflect our optimism). The artists committee formed to curate the exhibition grew out of a question that I addressed to the

coalition: How could the area show be more effectively aware of the depth of the artistic community? Their response was, in effect, "Let us help."

The committee members took this invitation and created a rewarding chapter in the history of Corcoran area shows. They have exceeded and confounded all of our expectations. The show is big, raucous, aware of both roots and edges. It is certain that it will satisfy no one, that is until they look more closely at the true nature of the achievement. Of course there are people missing who should be here. Of course everyone has a list of artists here whom they believe should not be here. But that is not the point. The committee has created a valid process that differs significantly from traditional approaches to the curatorial imperative. They have drawn on an immensely wider pool, seen more art, been open to more different currents, and established more unconventional avenues of access than a traditionally structured show. They have accepted the burden and the responsibility with considerable grace. They have given us a unique perspective on the Washington scene.

I want here to particularly express my respect and admiration for the committee for *The Washington Show*: Rebecca Crumlish, Simon Gouverneur, Martha Jackson-Jarvis, Polly Kraft, Rockne Krebs, and Kevin MacDonald. They had little idea of the magnitude of the pressure and sacrifice they were facing. They have approached their task with an extraordinary sense of commitment, sensitivity, and a passionate wish to be open and aware of the real needs of the show and the artistic community. In this unusual hybrid of juried/curated show, they have given greatly of themselves and made a real contribution to the artistic life of this community. They have, most importantly, validated the efficacy of honest dialogue and commitment. In other words, they made it work, so they made it worthwhile.

Michael Botwinick
Director
The Corcoran Gallery of Art

Statements from the Committee

To the eternal confusion of tourists and visitors, the city of Washington was laid out according to a plan that devised a series of circles from which intersecting streets and avenues radiated like spokes of a wheel. Much of the city was built on land that had been swamp. Most of its polyglot architecture was derived from models from previous epochs; the obelisk, the Greco-Roman temple, the castle, and the dome have all found a home in a haphazard mixture of the sacred and the profane. Designed primarily to house the federal government of a growing republic, the city has grown from a muddy backwater town into an international capital.

Washington is also a city composed of neighborhoods with alleys, avenues, apartments, rowhouses, stores, galleries, museums, abandoned buildings, construction, and renovation. It is a town in which some people live and work, oblivious to the political forces that operate. It is also a city in which it would be unusual not to encounter a Nigerian or Ethiopian cabdriver or a Korean grocer, or to at least pass by an ethnic restaurant in the course of one's day. The city is being transformed, and the artists of Washington have a role in this transformation.

The diversity of the art in *The Washington Show* reflects the wide range of backgrounds, experiences, and concerns which the artists bring to their work. Many of the artists have come from other parts of the country or from other countries, yet they have all chosen to be in Washington. Some of the artists have made vital contributions to the development of art in Washington through organizing shows, teaching, lecturing, and exhibiting; others have been working in isolation, unknown to other artists or the general public.

One of the problems which *The Washington Show* committee faced as artists attempting to present a new view of Washington artists in 1985 was to incorporate the aesthetic viewpoints, observations, and experiences of the six individual artists on the committee into a coherent, collective statement. In an attempt to summarize a chapter of art history which has not yet been written, we decided to include works by well-known artists alongside unrecognized, under-recognized, and virtually unknown artists.

The process has been both exhausting and exciting, enervating and invigorating. After the open viewings, periodic reviewing of slides, and numerous studio visits, the six artists who formed the committee reached a consensus. The number of artists in the exhibition, the diversity of the media, and the broad scope of this exhibition reflect the wide range of interests of the artists who served on this selection committee. As the first exhibition of this type—a direct collaboration between artists and art institutions in Washington—we have attempted to break new ground. We hope that this exhibition will stimulate further collaborations between artists and institutions, and other exhibitions can begin to explore in depth the area which we have only begun to map. I would like to recognize the Corcoran and Michael Botwinick for so readily grasping the importance of attempting an exhibition like this.

If our monuments are a reflection of our aspirations and our environment reflects community values, then the works in this exhibition can serve as mirrors of the city's inner life.

Washington needs its artists just as much as the artists need the support of the community. And artists need each other. Both the needs and the potential contribution of artists in this city need to be reassessed in a new light. Many artists who had worked for years in this city felt compelled to move elsewhere in order to find the support (financial and otherwise) necessary for them to continue their careers. Yet, other artists of national and international stature stubbornly continue to live and work in Washington, contributing their energies almost completely without recognition.

It's not too late. This may just be the right time for Washingtonians to begin, like all of the great cities of the world have done, to profit from the prophets in their midst.

The Washington Show shows Washington a new image of itself, one which is not currently in our public consciousness. Art has the potential to change the way that we think about ourselves. People who enter galleries and museums are inevitably exposed to new ways of seeing the world around them. Artists possess qualities that are missing in many people's lives: *imagination*, a mental exercise and a joy that transforms the familiar and the mundane into an object of wonder; *craftsmanship*, a technical mastery and understanding of materials that goes beyond what is practical or even necessary; *creativity*, a prehensile quality that celebrates the fertile chaos implicit in nature; *discipline*, an aperture in the mind that closes down to focus on a problem and relentlessly pursue solutions; *activity*, the ability to do, to make, to execute; and *vision*.

Across the city and into the suburbs and outlying towns, artists are working. In this exhibition we have an opportunity to see what they have been doing. There has been no attempt to rank or categorize these artists, nor were the works selected in order to "go together" or to express a curatorial viewpoint. If there is some quality they share, I would suggest that it is the integrity of the circle and the tenacity of the swamp.

Rebecca Kelley Crumlish

We abide by the premise that there cannot be a single criterion for a given state of affairs. The purpose of *The Washington Show* is the verification of the visual arts in Washington, a capital city. In reference to the choice of the participating artists, I would say that the focus was placed on cognition, the goal of which is the apprehension of the work of art as the object. We believe that objective understanding arises from acts of categorical judgement, as it stems from experience, analysis, and an intellect never dissociated from the soul, thus allowing for primary perception and simple sensuous awareness.

Even the most uncompromising desire to be objective and to make the right choice can be only approximately fulfilled, and even then, only in a way that escapes proof. Only a party to a case can really judge, but being a party it cannot judge. Hence, there is no possibility of judgement in the world but the glimmer of a possibility, meaning that no one can perceive or judge except from a specific standpoint, and that adopting a standpoint whether deliberate or unintentional means taking sides. Notwithstanding, we could not flatly ignore the inferences of artistic scholarship, which props decodings of meanings, the silent language of visual metaphors, transpositions, allegories, and tropes contained in arbitrary signs, mere marks, the mark, symbols, pictures, bodies, and substances, all submitted in a pluralistic concert.

We believe that the present exhibition, *The Washington Show* at The Corcoran Gallery of Art, exposes a good portion of the vivid creative forces coexisting in contemporary metropolitan Washington.

Simon Gouverneur

One's criteria for selecting art is firmly rooted in subjective definition and perception of what art is and how it functions. I view art as one of the central ways man ritualizes experiences and gains personal and collective access to the ineffable and ultimate substance of reality. Art is potentially an unlimited tool. It has the ability to exercise power over reality, not merely to describe a condition but effectively to change it. The power base of change, hope, and human aspiration lies within art.

I commend the Washington artists who have had the courage to create and maintain a creative existence in Washington with little support and inconsistent patronage from a relatively affluent community. Many artists forge an existence of exploration out of necessity and search for unknown boundaries and endless possibilities through their work. It is the artists' resolution of the "possibility" that documents the breadth of the human spirit and establishes a potent synchronistic visual language. Synchronism bridges past, present, and future existences. It challenges the dominant culture's current perceptions of time, space, and human relationship to the world environment.

The Washington Show reveals the high level of creative energy and the conscious directional diversity among Washington artists. The history and structure on which the Washington scene was built is seen in the participation in this exhibition of artists such as James Wells, Jacob Kainen, and Gene Davis. Present history makers Sam Gilliam, Tadeusz Lapinski, Ed Love, and Bill Willis reveal a system of excellence and depth in transition while Washington's future visionaries Yvonne Pickering Carter, John McCarty, and Jeff Spaulding prove that the tradition of excellence is ongoing and expansive.

Although the list of names here is limited, the Washington community should realize that these and other important artists are here in this city, creating history and constructing the reality of what will be tomorrow.

Martha Jackson-Jarvis

For me, putting together this show has been an educational experience. The collective knowledge of Washington art among the six committee members was very broad and the idea of "consensus" seemed appropriate for the time and place—creating a possibility, at last, for a more democratic, catholic, and exciting show, as well as an overview with a "what's really going on here" approach. But as the months went on, we all realized, I think, that unanimity is virtually impossible in art, for with consensus, of course, comes a certain amount of bargaining and trading. One eye is more selective or stubbornly individual than two, and two more than three, and three more than four, and so on. A single curator may be less democratic and less inclusive and more stubborn and inflexible in his choices, certainly, but that person also has the ability to single his focus to be both inclusive and conceptual.

I'm proud of this show as we all are. Its quality is very high, and we've had some fine moments, some heated arguments, and lots and lots of learning. As artists ourselves, it's pretty great to see so much art so closely over the months through the eyes of five others. That's the real bonus of collaboration.

Polly Kraft

The Washington Show serves as more than a celebration of talent. It calls for a spirit of community, pride, and identification. It seeks to end the isolation from a "scene" so many Washington artists feel. It hopes to inspire conditions in which a broad based exchange of ideas, interests, and support can be carried on by artists of our region. Too often we feel alienated from national trends, separated from perceived hierarchies here and nationally, and removed from cliques of artists, from the art establishment, and from access to the public. With *The Washington Show*, we as artists want to demonstrate that we can collaborate not only with institutions but also with each other. We can lay the foundation for an artistic community which is vitalized by everyone's inclusion and participation and create a cultural milieu as good as any in the world. *The Washington Show* is a source of pride for our accomplishments and goals.

Kevin MacDonald

An Overview

Rockne Krebs

"Law and institution must go hand in hand with the progress of the human mind, as that becomes more developed, more enlightened as new discoveries are made, new truths discovered and manners and opinion change with the change of circumstance. Institutions must advance and also keep pace with the times. We might as well require a man to wear still the coat which fitted him when a boy. . . ."

Thomas Jefferson

Imagine Washington without museums. When Mr. Jefferson offered his suggestions for the relevant continuation of institutions, there were no art museums. The task of systematically preserving the works of art that had, mostly by chance, survived from the three hundred centuries of past cultures was barely underway. It took until the middle of our century to accomplish this, but it is essentially done.

There will always be many thousands more artists than museums, even in institutionally top-heavy Washington. Making art is a fundamental aspect of human nature. Structured around this facet of our nature are, on the one hand, the fine art museums upon which are based the relatively new professions of art history and patronage, plus the entirely new professions of art presentation and promotion. On the other hand is the truly historic profession or activity of making art, the reason museums exist. It is then almost amusing to conclude that the creator of the product, the artist, would be the guiding force within the profession and would be the establishment. There is logic to it, except for the fact that artists have no power over their own profession.

Naturally, the early museum curator had no contact with the artist whose work had sifted through from the past because the artists were all dead. For much of museums' short history, being dead even became one of the criteria for an artist's inclusion in an art museum. Thus, I suspect that the typical artist living then had no immediate desire to be included in the collection. Things have changed. The role of the art museum has evolved from being the final arbitrator of what art should survive to its current position of being some of all the above, plus taste maker and art patron.

To the best of my knowledge the process by which *The Washington Show* came about is a first for a major art museum. The Corcoran deserves to be congratulated for its role in this. At a time when the typical institutional response to criticism is to circle the wagons and fight, the Corcoran directors and staff have been willing to talk. The artists involved deserve a nod for developing a positive approach that facilitated the possibility of a dialogue.

In the early 1980s groups of artists from all over the national capital area began meeting to discuss their professional problems. These informal discussions at various artists' studios were serious, even heated.¹ As the interest increased, it was common for a hundred or more artists to participate, and agendas were prepared to focus on the issues identified.

One concern that surfaced and resurfaced until it finally wove its way through all the discussions was the alienation artists felt from the city's many top-rated art museums. The causes for this unfortunate situation may be unique to Washington, but I believe the Capitol area is moving on the outer edge of these ideas about artists and museums because the city is so institutionally top-heavy and bureaucratic. We simply arrived at this point before other cities moving slowly in the same direction.

Why should it matter that the very institutions designed to preserve and present art operate almost entirely without serious internal input from the makers of the art? What other profession might have the most logical concern and insight into this particular aspect of our culture? Banking? Law? By the same token, institutions which deal with contemporary art will not remain relevant by financial patronage alone. It is going to

require new insight and energy to sustain our cultural institutions, and right now the artist is an untapped resource. Each museum needs to consider having artists on their boards. The concern that the artist will have a self-interested bias that might undermine his or her judgement can be overcome by intelligent design of the ethical procedures for involvement.

Another factor identified as contributing to the artists' sense of alienation is the heavy duty interface established between artists and the public by curators and other art professionals. For example, it is common for both artists and curators to develop a specific focus on a particular art form, or even a style within a form, to the exclusion of all others. When an artist develops this sort of tunnel vision, no one else suffers, but when a curator who has been delegated the influence and resources of a major museum operates this way, the process inevitably ignores the important talents which are involved in all the other art forms. This delegated influence can also give the curator absolute power over the artists in his or her community in terms of who receives serious public attention for his or her work. At best this sets up an often demeaning system where any artist who wishes to survive in terms of his or her own ideas and products must court the attention of a few curators. There are no doubt many curators who have the wisdom and integrity to handle this arrangement. There is also no doubt that it is a system designed to corrupt.

There is no simple solution to these problems, but there are ways to give artists a voice in art institutions that can begin to create, first, an understanding, and finally, some balance to those forces that have been identified as crippling artistic production in the nation's capital. This has been among the primary goals of the coalition formed by Washington artists.

In January of 1982 an open letter was sent to the Corcoran Board of Trustees.² Corcoran Director Peter Marzio agreed to form an advisory panel, and discussions were initiated between the artists and members of the Corcoran Board and staff.³ This conduit of communication was important to the artists. It gave them a vehicle to make their concerns known within the institution.

It was not until the current Corcoran Director, Michael Botwinick, arrived in January, 1983, that the discussions became more than an information exchange. Botwinick recognized the potential and value of the community's involvement to the Corcoran and what the Coalition artists were offering:⁴

1. To improve communication between artists of the Washington area and the Corcoran.
2. To enlist the support of the Corcoran in increasing the awareness and appreciation of the art being produced in the Washington area.
3. To encourage the Corcoran to promote recognition of Washington art at the national level.
4. To allow the artists to assist the Corcoran in producing more meaningful exhibitions of Washington art and to offer the artists' unique knowledge of the city as well as their time and energy toward designing and producing, in collaboration with the Gallery, a major exhibition of Washington art.

Mr. Botwinick involved himself creatively in the dialogue with the artists, and the concept of a Washington art exhibition at the Corcoran, designed and curated by Washington artists, entered the Corcoran exhibition schedule for the first time.

The Coalition recommended that a committee of artists from various disciplines design and curate the exhibition. The Corcoran chose three of the artists: painter Polly Kraft; graphic artist Kevin MacDonald; and photographer Bernis von zur Muehlen. The

artists selected from the Coalition were: painter Simon Gouverneur; environmental sculptor Martha Jackson-Jarvis; and me.

The initial meetings of *The Washington Show* committee discussed the mechanics of how to function together, whether to take full responsibility for the exhibition or to appoint a curator. The Coalition's position was that there were no curators available who were as knowledgeable about the art in this community as were the artists themselves. It was important that the artists undertake this themselves, not only to demonstrate the value of our involvement to the Corcoran but also to make other artists here aware that a constructive system for participation existed and that their involvement could make a difference.

For obvious reasons we quickly agreed that none of the artists on the committee would be in the exhibition and that each artist exhibiting would be paid an honorarium. There is a clear precedence for this concept, and it should become a universal practice.

Most of the nuts and bolts of *The Washington Show* committee's design for the exhibition were described in the Corcoran newsletter announcing the show. Our biggest problem, however, was communication. We couldn't design the show fast enough to keep up with the rumors of what we had done. It will be easier next time. There were also some changes in personnel on the committee. Bernis von zur Muehlen left the country early on and was replaced by Bill Christenberry. Just before the open viewings, Bill had to bow out, and he was replaced by Rebecca Crumlish.

Our goal was to create a design for an area exhibition that would treat our colleagues and their work fairly. I must admit that the open viewing sessions left something to be desired on that score. We wanted to view the art firsthand, and I still believe that it is the only right way to assess the work, but we were not prepared for the magnitude of the response. Eight hundred forty artists brought in up to four pieces each over a three-day period. Michael Botwinick had advised us that the exhibition space available was adequate to present three works each by thirty artists. At the end of the first day of the open viewings, I had a list of 24 artists that I would have been happy to include with two days to go! I do believe that we saw all of the work, but it was indeed a chaotic event. There were no doubt some errors in judgement.

When planning the exhibition we recognized that there are artists in the community whose past and ongoing artistic accomplishments demand the presence of their work in any exhibition that has among its goals the presentation of the breadth and quality of current Washington art. The effort could only truly succeed with their participation. It was always our intention to invite these people whether they entered the open viewings or not. Interestingly, three-quarters of the artists in this show did go through the process. In the future the invitational section should be done prior to the open viewings.

After the open viewings, we decided that we needed help with the photography section. We asked photographer Joe Cameron if he would be willing to forego the exhibition and assist us with that section. He agreed and greatly improved this aspect of the show.

As we continued through this process, a consensus gradually developed among *The Washington Show* committee that it was more important to have more artists in the exhibition and fewer pieces per artist. While we were involved in presenting a large community of artists that had never before been looked at together, future exhibitions could become more specific. But in this one, we wanted to see it all together, and as a result, *The Washington Show* is the largest exhibition of Washington artists ever. Admittedly, we neglected to keep Mr. Botwinick informed of our philosophical shift for the presentation of the work. I can still see him at the head of the conference table when we presented our list of 76 selected artists, repeating the number 76 over and over. Finally

he said, "Well, I hope you're talking about trombones because there is no way you are getting 76 artists into that exhibition space!" We were admonished to reconsider the list, which we did. It went up to 84.

¹The initial gatherings occurred at Leslie Kuter's studio. As they grew, the Gilliam-Krebs studios were frequently used, primarily because of their size and central location.

²Open Letter to the Corcoran Board of Trustees sent by the Coalition of Washington Artists, January 1982:

We are sure you are aware that over the years there has been dissatisfaction in the Washington area art community with some of the Corcoran Gallery's activities and policies. Washington is fast becoming a truly national and international center for the arts, and we feel that the ties between artists who live and work here and the Corcoran Gallery should be much closer. To this end we would like to meet with you and open a dialogue which we hope can be continuous and fruitful for all concerned.

Here are some points we would like to discuss as a first agenda:

1. There should be some representation of the active Washington area art community on the Corcoran Board and on its major committees. Most policy decisions affecting the Gallery also directly affect us, and we would like to have more voice in the process while policies are being formed.

2. In the immediate future, we would like to participate in discussions and planning for the 1982-3 exhibition schedule, recognizing the applications to the National Endowment must be completed by March 1.

3. We do not believe that there should be a special curator for contemporary art for the Washington Region. This segregates us from the mainstream of contemporary art. Keeping abreast of all artists, including Washington artists, should be the concern of all curators at the Corcoran.

4. Sometimes it appears that the Corcoran gives insufficient attention to the careers of more mature artists in our community, which is one reason that so many distinguished local artists have moved away. We feel Washington is more than ready to support its own recognized masters.

5. Likewise, we feel that the Corcoran should be able to enlarge its collection of Washington art. Residents of our area contribute heavily to the support of the Corcoran, and it seems only fitting that a substantial portion of those funds should be used to procure works from this area.

6. We feel the Corcoran Gallery should give honoraria to exhibiting artists. This is something more museums are doing and the policy is encouraged by the National Endowment for the Arts.

7. Lastly, we would like to see more emphasis on the exhibition and promotion of the works of area artists through their inclusion in the major exhibitions at the Corcoran. We sincerely believe that not only our numbers have greatly increased but also the quality and breadth of the work being done in this community.

The Corcoran Gallery is strong and flourishing, and the theme that unites all the foregoing suggestions is simply that both the Corcoran Gallery and the area artists must deal more constructively with the challenges that surround them.

We look forward to an early response.

³For a discussion of the events that occurred during this period, see Florence Rubenfeld's article, "Washington Artists Pressure Corcoran," in the *New Art Examiner*, October 1984.

⁴I believe the people from the Coalition of Washington Artists who participated seriously in these efforts performed a selfless deed on behalf of all the artists in the national capital area. Their energies created the possibility, but involvement with the Coalition was in no way a criterion for inclusion in the exhibition. Some are in and some are not, but to my knowledge, not one put even the slightest pressure to influence the process to their benefit. Not one.



Making Art in Washington

Benjamin Forgey

Making art in Washington is no different than making art elsewhere in the U.S.A. except, of course, it is different. Washington looks like no other city in the world nor are its social rhythms quite the same. It is a museum town, a real estate town, a power town, and a vibrant city of distinct neighborhoods and districts. It has its own particular, and only partially chronicled, artistic traditions that have developed mainly in the interstices of the city's primary interests, like ivy in the mortar joints of the museum walls. The Corcoran area exhibitions, of which the 1985 version is the 24th in thirty-nine years, play a large part in recording these traditions.

As for the famous look of the capital city, it is getting rarer each year. With even medium-size cities around the country opting to go the high-rise route, Washington's mid-rise core, highlighting the nation's principal symbolic and functional monuments, becomes ever more a national treasure. The beauty of this city of broad, tree-lined boulevards, culminating in one after another piece of well planned, well kept urban scenery is, truly, dazzling. The almost foolhardy prescience it took to superimpose this Baroque plan on farmland, marsh, and swamp nearly 200 years ago makes it all the more meaningful. In the beginning, of course, the site was a political compromise, but Major L'Enfant took every advantage of the terrain, so the city gradually spread itself into a topographic bowl surrounded by a ring of hills and bisected by a sweeping river whose soft, reflected light has affected painters for more than a century.

This grand city is, in a sense, the "other Washington" to those of us who live here. Washington is a wonderful, commodious place in which to live and work, although housing is a hard go through much of the region, and studio space is at a premium. Because of the city's mostly non-industrial past, there are a limited number of buildings suitable for transforming to studio use, and commercial building booms in city and suburb alike put pressures on this limited stock. Ours is a real estate region with a vengeance.

When architect George Hartman observed some years ago that Washington's future was to be a "low-rise city surrounded by high-rise suburbs," I thought for a moment he was joking. But he wasn't, and he was right. Suburban centers, many no more than small-scale retail areas or crossroad towns after World War II, are building up as fast as downtown Washington is packing buildings close to the ground. The potential effects are especially grave in downtown D.C., where skyrocketing land prices pose threats not only to existing studios and art dealerships but also to invaluable low-budget resources, such as the Washington Project for the Arts and the Lansburgh's Arts Centers. (The 7th Street axis is referred to as the downtown "arts corridor" in city-planning discussions. The idea—to provide a vital link between the downtown and the Mall—is good, but planners may lack the tools and/or the political clout to ensure its continued existence, much less its expansion.)

Still, except in those areas absolutely decimated by lack of capital, the city's tree-lined residential streets and attractive, low-profile homes offer substantial psychic rewards. I can unashamedly roll out here for the third or fourth time something Sam Gilliam said in an interview way back in the sixties. Asked why he had moved to D.C. with his young family after trying out New York for a short time, he said simply, "It's the trees." Sam may or may not have elaborated, I don't recall, but the plural noun summed up a lot about the city's beauty and its (still) slow-moving charm. If monumental Washington is expressed in the L'Enfant plan by bold diagonals, the residents' Washington is seen in the basic north-south, east-west street grid. In this tension between "national" Washington and "local" D.C., apparent even in the city's fundamental plan,

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can be read the principal leitmotif of its political, economic, social, racial, and cultural history.

Washington is a museum city, and it is a city of artists. These are its principal strengths in the domain of the visual arts, and the tensions between the two—the degree to which one is “national” and the other “local,” and vice versa—explains much about the Washington scene. The museums lining the Mall in such stately formality, and even in their neo-classical or modern geometric-classical architecture, represent official or institutional culture against the unofficial, individualistic bias of living artists. This conflict is not limited to Washington. In a sense it is universal in the industrialized world, and in a sense it is built into the role definitions of the two sides.

Museums by definition are conservative institutions devoted to collecting, caring for, classifying, and interpreting the art of the past. This is true even if it is the art of the very recent past. Ever since Paul Cézanne yearned to create an art “like the art of the museums,” present has had a way of rapidly becoming past in our culture. In this culture artists, by definition devoted to researching and revealing the contemporary moment (even if that moment is defined as extending one or another historical tradition), simultaneously resent and yearn for such absorption. If this tension is at once frustrating and productive, it is also endemic: it won’t wither away.

The tension is felt with such peculiar force in Washington—more so than any other city, I’m almost positive—for a number of reasons. One reason is the sheer number of museums. Need I list them here, or weigh them? Another related reason is the relative weakness here of all those mechanisms and structures that give vitality and movement to an art community: the crucial middle ground. The art market, for instance, certainly has advanced in the last two decades, but it has gone forward only to regress in a repetitive process that strongly suggests the limits of the local market, if not finite limits, at least a rather severely limited rate of expansion. This would appear surprising in view of the demographic data, which after all shows the city to be sitting smack in the middle of one of the wealthier regions in the country. By and large, though, Washington’s is not a dynamic wealth. It is legal wealth (there are more lawyers per square foot in downtown D.C. than on any comparable piece of God’s earth), government wealth, imported wealth, real estate wealth. The city’s more successful art dealers will tell you to a man or woman that the strategy is to “go national” with a large portion of business, either by capitalizing on the cachet that brings individual or institutional collectors to Washington or by seeking such clients out on the road. (The lure of Washington is genuine and a long-range strength of importance, but one definitely could go broke waiting for potential to be fulfilled.)

A third reason the national-local tension is so strongly felt in Washington is the closeness of New York City. Of course, as the economic and ideological distribution center of the national art world, New York exerts a pervasive influence over second-city art centers throughout the country, but geographical proximity increases the pressure in a myriad of ways. Because New York is especially strong where Washington is comparatively weak (that is, in marketing and publishing), it possesses a tremendous competitive edge. It is not simply that younger artists with an eye to their careers are constantly tempted by the Big Apple, with the predictable result of a certain periodic siphoning of talent. It is also that New York’s weighty presence so close by contributes to a certain inertia, if not fatalism, in the D.C. art scene. Excellent things have a way of going unnoticed, almost as if they hadn’t happened. (Ed McGowin’s *Name Change* piece and Yuri Schwebler’s ecological-conceptual-guerilla works are but two examples among

many.) Because no mountain majesty or rolling plain separates Washington from New York, this hurts more here than, say, in Houston or L.A. It contributes to the defensive local identity crisis and to the pejorative edge many perceive in the words "local art" or "Washington art," a perception often reinforced in the rhetoric of Washington's art world debates. Directors and curators of the Mall museums, and others under the Smithsonian's large umbrella, ritually fend off reasonable questions about participation in the local scene by referring to the "national role" of their institutions.

These New York-Washington, museum-artist, national-local oppositions are also dialectical relationships, productive of healthy as well as unhealthy results. There are clear, creative advantages to Washington's liveability and distance from the marketplace. The art made here need not, and in fact, does not, suffer qualitatively.

The history of modern art in Washington has yet to be written, although its personal-institutional outlines at least are well known. It starts in the 1920s with Duncan Phillips, who begins the public adventure of building his "museum of modern art and its sources" in 1921, and with Professor James V. Herring, who in 1922 organized the art department at Howard University. (Alma Thomas was its first graduate in 1924.) The Works Progress Administration and Treasury Department art programs were, of course, national in scope, although, as on many occasions in the past, artists were brought to the city to contribute to federal buildings. It was, in fact, the last major period during which architects and artists here would work more or less in wholehearted accord as to means and ends. The Howard art department led to the Barnett-Aden Gallery, founded by Herring and Alonzo Aden in 1943, a forward-looking institution that for many years remained an important exhibiting outlet for black artists from Washington and elsewhere. It was also a place in segregated Washington where black and white artists could meet on a regular basis. (The relations of art made by black artists to the mainstream culture comprise in a way a separate thread of the story and one which also has its special Washington inflection.)

The Phillips Collection begets, after the war, the American University art department, which in turn influences the thinking of several generations of artists. The nature of Duncan Phillips' taste, especially his eye for coloristic works in the modern idiom, played a significant role. Other forces and other centers—the Institute for Contemporary Arts, the Washington Workshop Center—sprouted during the same years and served as gathering places for artists and ideas. The Corcoran area shows began in 1946 and constituted, especially through the 1950s, an important rallying and testing ground for Washington art. Numerous events of importance occurred in the 1960s. For one, there was the Washington Gallery of Modern Art with its exhibitions and workshops. It was also the time of the beginning of the institutional explosion, starting with the installation of the National Collection of Fine Arts in the Old Patent Office building.

Important artists, curators, critics, directors, and dealers came and went during these years, and so far, the richness, the texture, the details of the resulting ideological and aesthetic responses have not been fully recorded. The fifties, in particular, need more study. Was it all Louis and Noland? (Do Downing, Davis, Mehring, and Reed really deserve being relegated to eternal parentheses for their work of these years? In the case of Gene Davis, at least, this question has recently been answered with a resounding no.) But what is even more pressing than the history is the lack of systematic documentation upon which to base the history. There have been essays, of course, on this or that aspect of the Washington scene, and valuable spadework was done by Arlene Corkery and Diana Johnson for the catalogue of the 1970 Baltimore Museum exhibition, *Washington: Twenty*

Years. So far as I know, however, few of the still living participants of this history have been interviewed at length.

Ah, but is it Washington art? This has been a loaded question in the local art debate, for few artists want to be remembered as "local." Even so, the answer to the question in a sense is yes. Can it possibly be that artists have gathered here in such large numbers with such talent and somehow escaped being touched deeply by the city, its streets, its light, its traditions, its art, and by each other?

The answer to the first question also is no, in a sense. Is Washington an island? Or, to put this question another way, was abstract color painting invented here? Of course not, and no one seriously makes this case. The relations of local perceptions, traditions, and art to what is going on elsewhere, to an internationally perceived *zeitgeist*, or to contemporaneous national and international artistic production is no simple equation. To the contrary, these are matters of considerable complexity and great delicacy of balance, resolved on an individual basis by each artist, consciously and in some cases un- or sub-consciously. But for some reason, perhaps due to the defensive inertia of the second-city situation, the Washington aspects of art made in Washington, and even the cultural milieu itself, often are downplayed or dismissed.

Andrew J. Cosentino and Henry H. Glassie, in their study *The Capital Image: Painters in Washington, 1800–1915*, the catalogue for a recent exhibition at the National Museum of American Art, set the stage. They review nineteenth- and early twentieth-century art here in the context of the "uniquely dualistic character of the city," and their study suggests that the dualisms of artistic life in the capital city persist: national-local, urban-rural, official-unofficial, northern-southern. These abstractions, though they may seem far removed from the process of creating art on the part of an individual artist in his or her studio, are aspects of our culture of which we should be aware.

Cosentino and Glassie help to explain, for instance, the still cautious reappearance here in recent years of conservative, realistic, or neo-classical sculpture conceived in terms of an architectural framework (Raymond Kaskey, Frederick Hart, Greta Bader). They point to the persistence of landscape painting in different guises, be it in the form of actually maintaining a tradition (American University painters such as Sarah Baker or Ben Summerford, William Woodward and his students, William Dunlap) or of sublimation of landscape imagery or feeling in other modes (Morris Louis, Sam Gilliam, Alma Thomas). This duality reappears in sculpture as well, in similarly complex manifestations (Robert Stackhouse, David Staton, Jennie Lea Knight, Jeff Spaulding). There have always been city painters here, of course, and this tradition continues in a myriad of ways (Prentiss Taylor, Peter DeAnna, John Robinson, Robert Sivard, Val Lewton, Sandra Walker, Kevin MacDonald, Michael Clark, Mark Clark).

The interpretative or metaphorical possibilities of the local grid, national diagonal opposition are quite rich. Kenneth Noland, Gene Davis, and Rockne Krebs (Krebs most directly in his laser structures), for instance, seem to have appropriated something of L'Enfant's boldness and the clarity of his plan in their works, while a strong, furtive, countervailing force works itself out in the nitty-gritty interstices of the local street grid. This would include not only fantasy realists, such as Jonathan Meader or Lisa Brotman, but also the realist painters Manon Cleary and Rebecca Davenport, or abstract painters Patrick Craig and Robin Rose, or sculptors Genna Watson and John Dickson. The moody, textural darkness of palette in works by these and other artists contrasts strongly with the subtle luminism of painters Leon Berkowitz, Jacob Kainen, and Joseph White. The city has proven hospitable to a strong contingent of southern artists (Ed McGowin, Sam Gilliam, William Christenberry, Peter Thomas, William Dunlap) and also, if hospitable is indeed the word, to artists who have in various ways deeply engaged the political-social-

racial contradictions of the power city in their work (Joseph Shannon, Ed Love, Alan Sonneman).

Obviously this is no more than a quick sketch. The possibilities of multiplications, contradictions, crisscrossings, and new discoveries are almost endless.

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All this suggests the pressing need for careful documentation and analysis of the Washington art scene and its art in the postwar years. It also suggests why we should be pleased that this Corcoran area show, selected by a committee of artists familiar with and proud of the achievements of their peers in this city, has returned to the full-scale format with which it started in 1946. This history of the area show in fact has two distinct periods. It was more or less an annual, full-scale, juried exhibition from 1946 to 1967, with eighteen shows in 21 years; then came a hiatus of seven years. Since 1974 it has been more or less a biennial event devoted, in the last four installments, to selected art media (photography, sculpture, works on paper, and video, respectively). The sheer increase in the size of the Washington art community, so clearly demonstrated in the enormous outpouring of applicants for this show, is of course a challenge, as is the reluctance of established artists to submit, an issue this committee attempted to address. The 1985 show rekindles a positive tradition, for such broad-based exhibitions, despite the pitfalls, are the best way I know to get a cross section of recent work out in the open.

A Starting Point: Refracted Light and Received Values in Washington Art

Jane Addams Allen

Although it is so small, Washington is a very splintered city. Dominated by power politics, its cultural institutions and its artists are the fringe beneficiaries of superfluous money and vast social appetites. There is very little innate sense of city character, however. Totally absent is the kind of dense, gritty, claustrophobic urbanism that drives artists in New York and Chicago to cluster together in self-created ghettos.

Groupings of artists rise and fall here, for the most part without geographical center and without notice. For all its monolithic sounding name, the Color School was recognized by an outside critic, Clement Greenberg, and was infinitely more dispersed than the name and the myth would suggest. It is mostly individual artists, curators, and critics who exert influence and attract followings. The city itself is a cipher.

Washington has, for example, a number of powerful realist artists but absolutely no realist tradition. Rebecca Davenport, Fred Folsom, and Joe White might as well inhabit different universes for all the cross-fertilization that goes on. They show their work in different galleries, attract different patrons, and run with different crowds.

In spite of the efforts of the Washington Sculpture Group, the city's sculptors are similarly divided. Former Hirshhorn curator Howard Fox and sculptor Rockne Krebs, a committee member for this exhibition, have both established spheres of influence over the past few years, but there is no consensus on relevant issues or even on quality of work. Even among the city's abstract painters, there is only a very fragile sense of community. In fact, what little *esprit de corps* they have is probably the natural outgrowth of the Color School, although not directly related to it. As the result of the halcyon 1960s, there are collectors in Washington with a developed eye for formal values. In other words, the abstract artists are not necessarily working with a defined set of issues, but they do have a defined audience in comparison with other groups.

For all its fragmentation and divergent currents, however, anyone attending this exhibition who also saw the 1984 *An International Survey of Painting and Sculpture* at New York's Museum of Modern Art will be struck by some salient differences in overall mood between that show and this one.

By and large, the Washington paintings and sculpture in this exhibition are optimistic in character, if not downright exuberant. There is a great deal of glowing color, expansive light, and movement and a marked absence of the kind of "let it all hang out" urban angst that anguished the walls and floors of MoMA's survey.

In part, of course, this is the result of the committee's somewhat questionable decision, taken before the selection process even began, to enhance and to fill out *The Washington Show* with works by mature artists who chose not to submit to the jury. Large paintings by Jacob Kainen, Leon Berkowitz, Tom Downing, and Sam Gilliam will inevitably weight the show on the side of abstraction in the grand style. But even without these paintings, the exhibition would have an upbeat aura, a confidence in the ameliorative powers of art that was, for the most part, absent in the New York show. There were a surprising number of works in that exhibition that dealt directly with the artist's difficult role in a complex society. Here, the artists, at least those represented here, seem to have few existential doubts about their activity. Perhaps the aridity of the huge bureaucracy in close proximity reinforces their sense of self-worth.

A second salient feature of the works in this exhibition, perhaps a corollary to their optimism, is a strong emphasis on technique. Overtly primitivist slash-and-bang artists, for whom feeling or obsessional impulses take precedence over technical mastery of materials, are in a minority here.

Again, this was clearly due in large measure to the artists committee, almost all of whom make tightly structured works of art themselves. But it also reflects the lack of any base or cohesive audience in Washington for expressionist values. "All that is required of

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us is to RELEASE CONTROL," wrote Oskar Kokoschka. "Some part of ourselves will bring us into the unison. The inquiring spirit rises from stage to stage, until it encompasses the whole of Nature. All laws are left behind."

On the rare occasions in Washington when artists are urged to release control and leave laws behind—the 1983 Ritz Hotel project, for example—the attempt is greeted with derision, outrage, and in that case, shutdown. Instead of functioning to open up the Washington art audience to more adventurous forms, the Ritz debacle actually seems to have hardened the lines.

These observations are not being made to downgrade the substantial achievements of the Washington artists in this show or to banish them from the ranks of the avant-garde. In fact, such artists as Chip Richardson, who dare to tackle the spatial peculiarities of the electronic universe and to translate them into paint on canvas, may well be far more on the cutting edge of the future than Helmut Middendorf, whose World War II bombers and lanky nudes splayed on the city streets are as much of an anachronism as is his adopted city, Berlin.

This exhibition, curated by Washington artists, should arouse some serious reflection about the difference between the values on which Washington artists act and those which surface during gripe sessions. To the extent that this show is full of handsome, inoffensive works eminently acceptable to corporations and middle-class patrons and to the extent artists can no longer complain about the "suburbanization" of Washington art, they have done it to themselves.

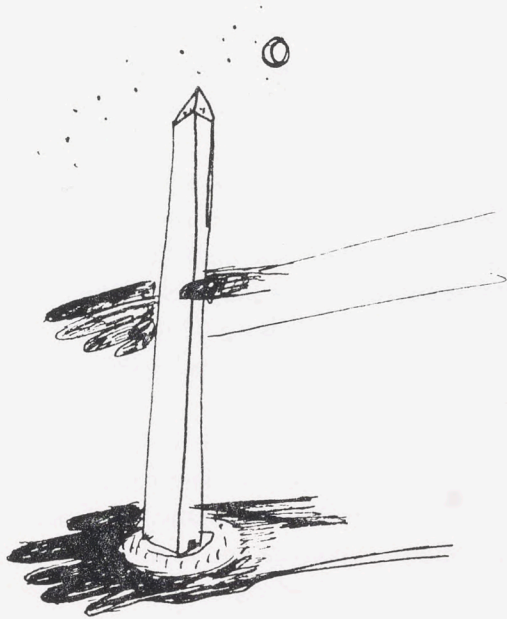
Actually, much of the Washington art scene's anxiety over its supposed lack of guts is misplaced. We are the victims of an art jargon that compares art with warfare. We believe that artists can't be any good unless they "take risks" and are "on the front lines." We have been taken in by a pernicious tendency to replace Saint Simon's concept of an intellectual and artistic elite with a vision of the avant-garde as some sort of Vietnam style search-and-destroy mission, where success depends on quick reaction time and the complete absence of any tender sensibilities. In grotty New York it is easy to sustain belief in art world guerilla warfare. No doubt, the drama of Bernhard Goetz and the subway shooting will drive the prices of Robert Longo's work up at least three grand. Ad executives will confirm their status as New York survivors by hanging Longo's gangster film images up on their walls.

A little reflection on the past eighty years of modernism, however, should reassure Washington artists that they do not have to feel wimpy if they reject violence and crudity as the *sine qua non* of advanced art. There are other viable options, some of which are on view in this exhibition. However, Washington artists should feel worried about their progressive infection with the city's prevailing political morality: You scratch my back and I'll scratch yours. Because life in Washington is easy and the access to exhibition opportunities, press coverage, and attention from influential curators is, on a percentage basis, unequaled anywhere else in the United States, there are all the more reasons for artists to constantly reassess values, to be demanding of themselves and of others, and to be ambitious for their art as well as for themselves. There is a little too much complacency about the *status quo* reflected in the makeup of this show.

One clear lesson from the Color School days is that Morris Louis, Kenneth Noland, Gene Davis, and others were measuring themselves not against the local scene but against a period in history. Perhaps this Washington exhibition should best be taken as a statement of received values, admittedly incomplete, but still a good starting point for a real discussion of where we are and where we want to go.

Washington Monument: A Collaboration by an Artist and a Critic

John D. Antone
and
Cass Currier Vogt



PART I

The Guide

What is the intention
Who made it
Is it beautiful
Have I seen this before
Where does it fit into Art History
Is it art
Is it architecture

What about any flaws
What's wrong with it
Can it be understood
Is it worth the trouble

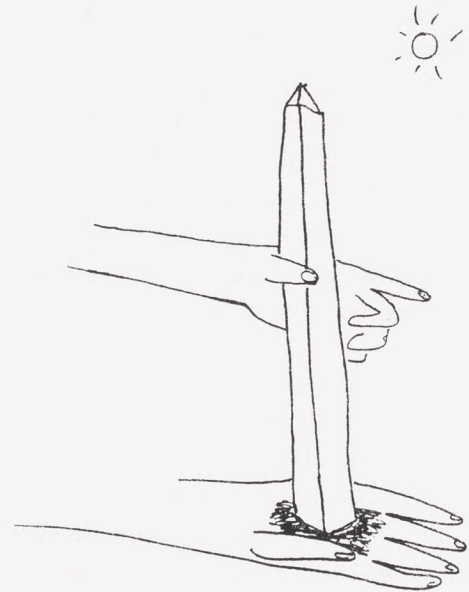
Could it be a weapon
Could it make a profit
Can it be moved
Can it be touched
Is it symbolic
Is it in good taste
Will it last
What are the ideal conditions to see it

Could it be a fake
Is it educational
Does it inspire worship
Is it revolutionary
Is it egotistical
Is it antisocial
Is it political

How can it be explained
What inspired it
Who is responsible for its existence

Is it a dream
Should it be photographed
Is it innovative
Is it creative
Is it more or is it less
Is it signed

Should it be in a museum
Is it moral
Is it erotic
Is it sexist
Is it shocking
Does it arrest my attention



John D. Antone is an artist.
Cass Currier Vogt is a critic.

Does it appear to be art
Do I see myself in it
Does it provoke laughter
Does it make me curious or amused or angry

Is it serious
Is it honest
Is it sick

Does it say anything
Does it convey a complex thought through a medium

Does it encourage thought
Does it encourage dreams
Does it have courage

Does it express bad habits
Does it express freedom
What does it say about the future
What does it say about our time

Do I want it
Do I need it
Can it change my life
What are its psychological possibilities

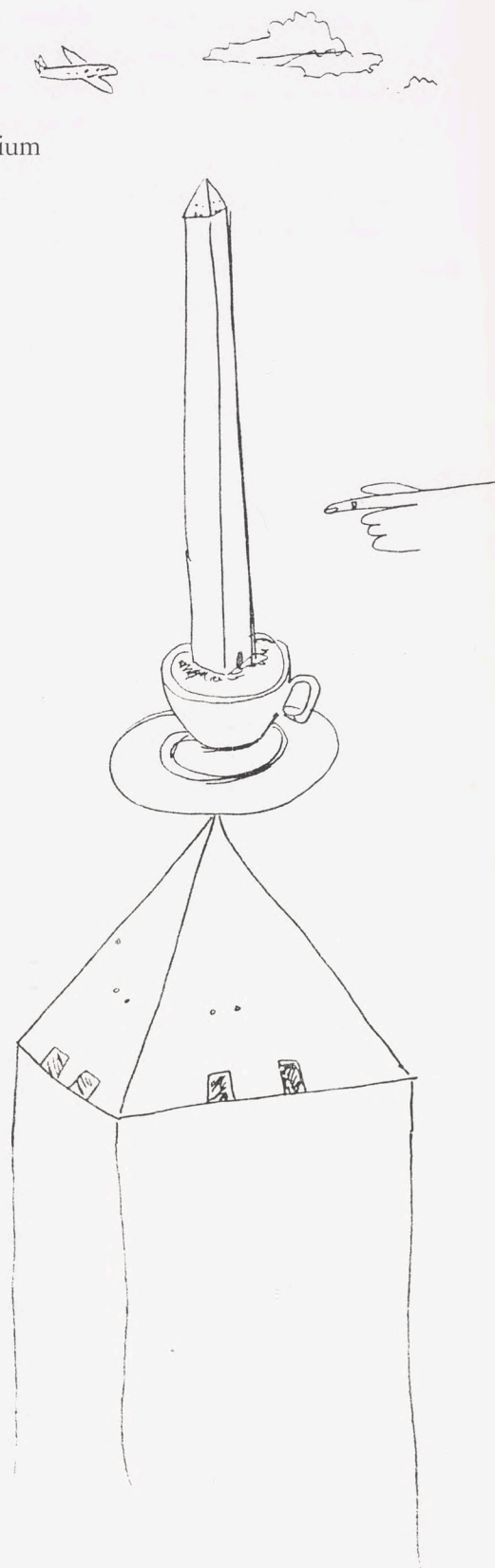
Does it express an attitude
Is it naive
Is it academic
Does it have a function
Is it a gesture

Does it lack content
Is it educational
Is it bourgeois
Is it occult
Is it avant-garde

What does it say about universal forces
Would it fit into the decor of my apartment
Is it art for art's sake

Is it Post Modern
Will I like it tomorrow
What will people say a hundred years from now

John D. Antone



PART II

The Visit

One hundred years ago King Tut dreamt that another civilization built a tomb taller than any in all of Egypt. He deliberately woke himself up and was relieved to find it was only a dream. Even so, he was a bit shaken up, and fixed himself a cup of Royal tea, so he could lull off to sleep for another hundred years. Just as Tut settled down with the tea, there was a loud knock on the door. He wondered, who could that be—I haven't seen anyone in ages!

Tut: (In an angry tone) Who's there?

Caller: A kindred spirit.

Tut: Come in, Spirit. Do you know what century this is?

Spirit: Why yes, it's the 19th century.

Tut: I see. I've been out of touch for a while. The only communication I've had is with the gods.

Spirit: I'm sorry to disturb you, mighty king. I am here in Egypt trying to absorb the mysteries of the land of the Nile. I found your tomb immediately and couldn't help but knock.

Tut: Why me? There are plenty of other kings around here. But perhaps you can comfort me for just a little bit.

Spirit: Tut, you are the most popular king in my part of the world.

Tut: (Laughs). Well, I see you are trying to amuse an old king. Perhaps I can enlighten you on a few of the mysteries of this great land, but don't stay too long, for I need a lot of sleep. Tell me, where are you from?

Spirit: The United States. It is many miles from here, and the land is mostly frontier.

Tut: Mmm. Interesting. Does your land have kings?

Spirit: No. It has presidents who are elected by the people. The President lives in the White House in Washington, D.C., which is the capital. It's mostly farm land, but we're trying to change that.

Tut: Tell me more. What do you plan to do with the farm land?

Spirit: I come from a long line of masons and I am particularly interested in building an obelisk like the ones here in Egypt. It will be dedicated to the first president of the United States, George Washington.

Tut: I just dreamt about this! And that this monument would be taller than any in Egypt. I suppose, if this is true, it *is* some form of flattery, but the Egyptian civilization is the grandest on earth. You must remember this or the gods will haunt you and your grand monument.

Spirit: Not to worry, Tut. I understand. And I must make it home in one piece and tell everyone that I met the greatest king on earth! Could you tell me about the symbolism of the obelisks?

Tut: Certainly. I'm quite well versed on the subject—having been around here for some time. Although I don't have time to tell you everything—that would take centuries. Anyway, you should discover some of the magic yourself by wandering around. You know you are quite privileged to have me as a resource, but I don't think you should tell anyone you met me—they won't believe you—and it's bad karma.

Spirit: I understand, and I promise not to keep you much longer.

Tut: Well, as you probably know, we are concerned with immortality. The tombs were built to last forever—as the king's castle to eternity. And according to solar faith, the tombs were built in conjunction with the sun and the river.

Spirit: How so?

Tut: The tomb has to be built on the West bank on the side of the setting sun, and it should be near the Capitol and not far from the river.

Spirit: What is the significance of the tip?

Tut: Picture it as the cone of the sun's rays as they flow down from heaven. Imagine the tomb as a stairway to heaven—the four sides as ladders, and its apex pointing toward eternity, which is the first object in all the land to catch the sun's rays.

Spirit: A gigantic sun dial that can be seen for miles around! And perhaps a monument near the Capitol would enable travellers to find their way from city to city?

Tut: Precisely! They were once the central point of central townships.

Spirit: I see you are quite sleepy, Tut. I should be on my way. Please don't be annoyed with our mimicry of ancient Egypt—you and the gods should take it as flattery.

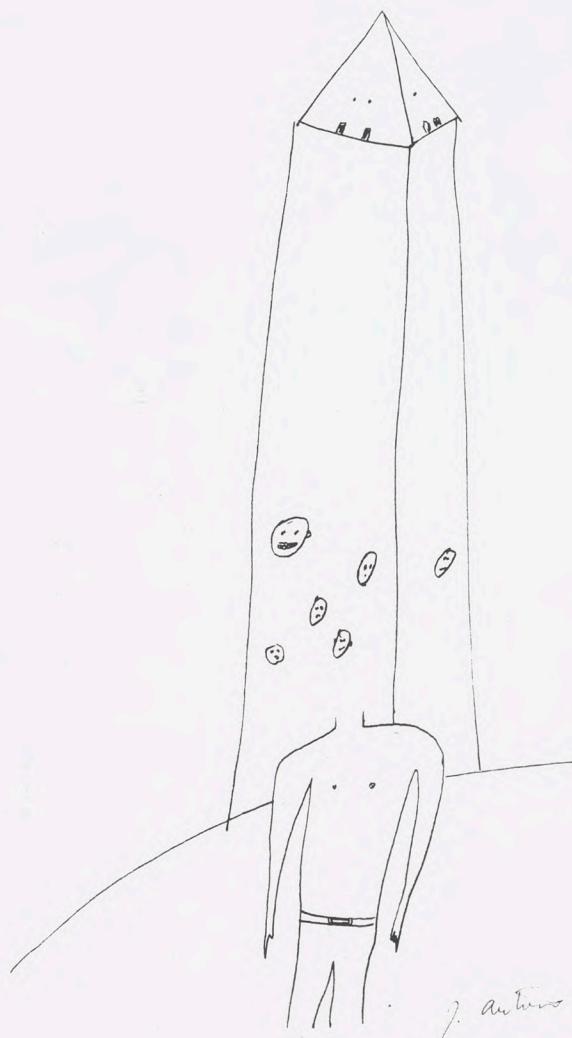
Tut: Not to worry, Spirit. Architecture is a universal language. We won't mind if you build a monument like ours—as long as they don't start popping up everywhere like shopping malls.

Spirit: What are they?

Tut: I envisioned them as the wave of the future. You'll see, in the 20th century.
Good night, Spirit.

Good night, Tut.

Cass Currier Vogt



The Corcoran and Washington Art

Jane Livingston

The history of the Corcoran Gallery's relationship to the art and artists of Washington is a saga as complex and as culturally and politically meaningful as it is artistically telling.

The Corcoran has from its inception occupied a singular position in the community. By virtue of its original charter—to function as a museum primarily dedicated to promoting “the American Genius”—and by dint of its location in the Federal Capital, the Gallery has since the 1890s seen itself as an institution responsive to the national scene. The collections have evolved with a consistent eye to tracking mainstream American art history; the exhibition philosophy, starting systematically in 1907, has centered around its biennial of Contemporary American Painting.

The Corcoran is not, however, merely a museum of American art. It is an art school and an extraordinary building and a center for some of the most eminent social gatherings in the United States. It is also a particularly fluid institution, one whose beautiful galleries have always stimulated intense yearnings on the part of the Washington artistic community. Artists who see contemporary art in these remarkable spaces tend to envisage their own work, illuminated by the daylight that permeates the upstairs rooms from above or transforms the Corcoran rotunda into an even more striking environment than it is when filled with the Corots or Cazins or Gainsboroughs ordinarily hung there.

The inclinations of successive Corcoran leaderships to emphasize one or another of the museum's functions have been a factor in determining the atmosphere and content of each respective Corcoran season. Some years, some decades, have seen an emphasis on exhibitions and long-term installations focusing on the rich history of American art, from colonial paintings to various aspects of modernism. In other eras, the museum seems to have invested most of its energy and space to showing contemporary art, often with special attention to the local scene.

For the past ten years, a decade about which I can speak authoritatively since my own tenure as Chief Curator began exactly a decade ago, the Museum has consciously divided its focus among five areas. First is American historical art. Second, we have taken as our special area of concern, both through our Biennial exhibition of contemporary American painting and many other exhibitions and acquisitions, contemporary art on the national level. Third, we have concentrated systematically on fine art photography, particularly contemporary American work, becoming the major center in Washington for this aspect of modern art. Fourth, the Museum has periodically addressed international art, both historic and contemporary, especially insofar as these shows relate significantly to the cultural history of the United States. Finally, and probably most extensively in terms of proportion of both exhibitions and acquisitions, the Corcoran has dealt with the art of our own region. We have mounted an extensive exhibition of Washington area art every two years—this show is the sixth “area show” in my time here—and have devoted major individual exhibitions to many artists, ranging from Howard Mehring to William Christenberry. There have been several elaborately executed group shows of Washington artists, among them *Five Washington Artists*, *Images of the Seventies: Nine Washington Artists*, and *10 + 10 + 10*, as well as a series of seven smaller group shows, all with catalogues. The list goes on and on.

Attending all of our activity since 1975 has been a steady, undercurrent of controversy on the part of the Washington art community in relation to the Corcoran's programming. We have had violent critics and equally impassioned supporters.

By the very nature of our relation to the artists in our immediate purview, the Museum stimulates reaction from the community. This reaction is often tempered by frustration. Its results can be destructive—yet occasionally heated reaction stimulates a truly productive counterreaction. The present exhibition seems to me an example of the

Jane Livingston is Associate
Director and Chief Curator of
The Corcoran Gallery of Art.

best outcome. What one hopes can emerge from the built-in dynamic of artists vis-à-vis art museums is the creation of a truly inspired forum for the exposure of exciting contemporary art.

The notion of artist-selected exhibitions is one which has a fairly substantial history. Probably the most common method of approaching this way of choosing exhibitions is for a curator to ask a number of artists each to choose another artist. (We extended this to a third generation in *10 + 10 + 10*.) The current exhibition, selected by six Washington artists who worked in several different ways to locate and choose work by their peers, came about in a special way. It is not strictly an "artists choose artists" phenomenon: these six artists worked with all the considerations of professional curators and all of their elaborate logistical concerns. It will by definition reflect the sensibilities of six individual artists. The result is a fascinating and gratifying show, one reflecting this moment in the development of Washington visual art as perhaps no other exhibition could do.

Martha McWilliams

Style The entertainment section of the *Washington Post* is the nearest approach Washington art makes to the concept of style. The term, so useful to historians and critics for establishing significant relationships among works of art, is confused with fashion and trendiness, making it difficult to discern distinguishing patterns in Washington art practice. Styles exist, I think, but not in the works of art themselves. The style of each work in this exhibition is composed of autobiography, tradition, and whatever aspects of the numerous contemporary styles challenge the individual artist.

A style requires a market, and there has never been a market for contemporary art in Washington. That there is an easily defined "international style" in today's high art centers has as much to do with market forces that require an identifiable and consumable commodity as with felt artistic necessity. Lacking a market and an audience, Washington's characteristic style is not in the objects or the works of art but in the behavior of its artists.

To survive in a community dominated by word professions—law, politics, journalism, public relations—which artists frequently find indifferent or even hostile to them, artists often respond with an apparent anti-intellectualism and an independence utterly at odds with the conventional, political nature of the larger Washington community. Consequently, there is no language of stylistic definition here.

It is difficult to assess works of art without one, especially since the language we have is largely one of amusement. The discussion of contemporary art then becomes more a matter of changing fashions and less a confrontation with the nature and meaning of the problems artists are trying to solve.

Aesthetics The fine eighteenth-century notion, aesthetics, used to apply largely to discussions of beauty. In our century it has been expanded to include discussions of truth and meaning. Aesthetics consistently concerns itself with the form of objects, sounds, activities, etc., with the form being the route to understanding.

In Washington we experience the aesthetic dimension of politics. The collaboration of advertising, decorative arts, and fashion with a sophisticated exploitation of all artistic media makes the theater of rulership the most impressive aesthetic occurrence in town. This obscures the separate discourses of aesthetics and politics—the one is concerned with beauty-truth-meaning, the other with power—so that the concerns of aesthetics are insinuated into the appearances of politics. For those who notice it, this sly blending of what Kant called the realms of nature, freedom, and art is disconcerting, partly because for those who don't see it, the substitution of appearance for practice can be an effective alteration of reality.

Criticism The necessity for judging works of art as good or bad was satisfactorily eliminated by Kant two hundred years ago. Having established the subjectivity of judgement, he then set forth a task for critics that still seems valid today. Provoked by the experience of art, the critic should investigate, analyze, and interpret what Kant called the "free play of imagination and understanding." Art, then, is the starting point for the critic's creation. This capacity of art to engage and/or create a special kind of knowledge is why art is a significant ingredient in culture and in the life of the mind, and not merely a tool of religious, political, or commercial propaganda.

The languages of the arts increasingly permeate our society, so examination of the ways those languages create and carry meaning, and the sorts of meanings they carry, has implications far beyond the art world. Critics can try to do this by defining a place and a method from and by which to cast light on art practice. For example, I am seeking a spot triangulated from Martin Heidegger's *Origin of the Work of Art* and Walter Benjamin's *Work of Art in the Age of Mechanical Reproduction*. The former keeps paramount the

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Assistant Professor of Art
History and Aesthetics at The
Corcoran School of Art.

presence and objectness of the art work and its connection with meaning, and the second emphasizes the importance of context and experience, and the altered nature of art in the modern world. This might illuminate aspects of art and the situation of artists in a community such as Washington where works of art are no longer self-sufficient but are rooted imperfectly in a social context whose actuality can be difficult to discern.

Living with one's ear pressed against the heart of the earth

E. Ethelbert Miller

Although I have lived in Washington, D.C. for seventeen years, I am still going through a period of discovery. There are many neighborhoods with unique sounds, colors, and smells that are unfamiliar to me. For artists the interaction with one's environment and surroundings is essential. The process of cultural identity is linked to the desire and need for an individual to define his or her place in the world. Living in this city one is compelled to stay abreast of what is happening around the world. On a number of occasions when walking toward DuPont Circle, I have encountered demonstrators marching down Connecticut Avenue. Almost daily, one is confronted with the problems of Poland, South Africa, or Chile.

Being an artist in Washington is equivalent to living with one's ear pressed against the heart of the earth. One can hear what Bob Marley once called "the movement of Jah people." That force is at work within our culture and history; that substance becomes the essence of art.

As a poet, I have tried to use my voice to sculpture words into beauty and to push back the silence which denies the existence of the poor, the hungry, and the oppressed. Even in Washington, the homeless seek shelter from the cold, our stares, and our indifference.

Often when I am traveling throughout this city I think of the words of the Malaysian poet Cecil Rejendra:

The truth burns
so they turned
their faces away
from the sun

How we live our lives will greatly determine the type of art we create. It is my hope that poets, painters, and musicians begin to realize their proximity to *power*. This realization requires that our artistic expressions have strong moral content. As artists we must work to change the world. Let our art be the foundation of something new.

E. Ethelbert Miller is a poet
and Director of the Afro-
American Resource Center at
Howard University.

Washington and a Tradition of Pattern in Painting

Keith Morrison

Consideration of a city's art inevitably focuses upon particular characteristics of that art. The Washington "Color School" comes instantly to mind as the most nationally recognized development in Washington's art during the past thirty years. Other tendencies have grown in this city, even if they did not originate here and they continue elsewhere.

One such tendency is the use of pattern as the emotional structure of painting. This idea bears comparison with "Pattern Painting" that climaxed in New York in the late 1970s, but it is not the same.

The mature ideas of this pattern tradition grew from the assumption that the schematic structure of African masks was a condensation of that culture's expression of emotions through patterns. This tendency, seen in African clothes, architecture, and design, had been recognizably enriched by Islamic calligraphic forms, which merged with indigenous West African ones to make a modern African sensibility. It was evident, to varying degrees, in peoples of African descent, and this sensibility was a strong emotional force in Afro-American art and life.

The work of Afro-American artists who had exhibited in Washington from the 1920s, the era of the "Harlem Renaissance," influenced this city's involvement with patterns in painting. A major aim of painters in that period was to develop a visual schema that related to philosophic images of West African mask-types and Egyptian two-dimensional forms. Aaron Douglass, the best known of the Harlem Renaissance painters, developed a flat, figurative imagery that undulated in patterns. By the 1940s other important Afro-American artists such as Romare Bearden, Jacob Lawrence, and William H. Johnson had explored complex figurative imagery using two-dimensional schematic patterns as profound structural bases. A national Afro-American tradition in painting was thus established.

This tradition came early to Washington through the ideas of Alain Locke, the great professor of aesthetics at Howard University and the most nationally eminent spokesman of the Harlem Renaissance. During the 1920s the first art department in an Afro-American institution was established at Howard University, and the Art Gallery of the University was founded soon thereafter. By 1940 Locke had published major books on African art, and James Porter, a professor in the Howard art department, had published the first book on Afro-American art history to national acclaim. The Barnett-Aden Gallery was founded in Washington at this time, and along with the Howard Art Gallery, became one of the two most important Afro-American galleries in the United States.

Important American artists of every color and ethnic group, including the Washington color field painters, were showing their work in both of the Afro-American galleries. Morris Louis and Howard Mehring also taught in the Howard University art department, allowing a transition of ideas between the color field painters and the Afro-American pattern tradition.

With so much intellectual activity and exhibiting opportunities here, it was natural that all major black artists from this country and abroad brought their ideas to Washington, as did Wifredo Lam, whose many ideas included two-dimensional schema. Among the distinguished local artists was Lois Jones, another Howard art professor, who transformed African and Haitian mask-patterns into two-dimensional figuration.

By 1960, Howard University's Art Gallery held exhibitions of many contemporary African artists, including important paintings by the Ethiopian Skunder Boghassian (who now teaches at Howard) and the pioneering Sudanese, Ahmed Shibrain and Ibrahim El Salahi. Also by that time, both of those galleries and others in Washington (the Jefferson Place Gallery, for example) had shown the poetic abstractions of the internationally renowned Norman Lewis, who subtly combined aspects of Afro-American patterns with

Keith Morrison, a painter and printmaker whose works have been exhibited throughout the U.S. and abroad, is professor of art at the University of Maryland, College Park.

a haunting, abstract expressionistic atmosphere. The Afro-American tradition of pattern as a basis of painterly structure attained an impressive array of complexity and vast international dimensions in Washington.

The first internationally known "pattern" painter in Washington, however, was Alma Thomas, whose mature work was recognized at least fifteen years before the phrase was used in New York. Thomas was a friend of the color field painters, including Morris Louis, Kenneth Noland, Gene Davis, and Thomas Downing. Late in her career, she studied with such distinguished artists as Jacob Kainen and Jack Perlmuter, and her reputation grew to international dimensions.

Thomas was the first graduate of the Art Department of Howard University in 1924, but she seldom acknowledged an Afro-American dimension in her work. She was apparently comfortable with the linkage of her art to the Washington color painters, although her work had as much in common with Afro-American tradition as it did with color field painting. These painters were interested in exploring pigment/ground relationships and color, and Thomas was not. Their influence, however, did lead Thomas to create her simplified conceptions of nature in the early 1960s.

Her preoccupation with patterns developed from her studies of light filtering through trees. She used her observations to explore relationships of shapes in which background and foreground continually reverse their roles. Thomas' structural sensibility had much in common with those of Jacob Lawrence and Romare Bearden, whose art had matured before hers. Like theirs, Thomas' colors and shapes clash in violent dissonance. Yet, it is the endless repetition of dissonance that is the basis of the pattern. This tendency is distinct from the more harmonious use of patterns that developed in New York in the late 1970s.

Many other Afro-American painters explored aspects of a Pan-African pattern in Washington during the 1960s, including Lois Jones. David Driskell, who studied and then taught at Howard, explored African/Islamic calligraphy in relation to an abstract, expressive structure. Ken Young, from Louisville, Kentucky, experimented with other patterns, softening edges of shapes and allowing colors to bleed, similar to Morris Louis' staining techniques. Young's paintings shifted pattern from the context of design to decorated surface.

Sam Gilliam, also from Louisville, explored a similar direction. His dyed surfaces suggested a general Afro-American practice of decorating fabric and clothes for self-expression. The similarity between Gilliam's work of that period and popular tie-dying and batik decorations of innumerable black artists is undeniable. Characteristic of other black artists, Gilliam's sensibility to pattern was violent in terms of the aggressive nature of the shapes and the bright clashing colors. His repetition of these forms created total patterns which neutralized individual areas of dissonance. Gilliam's field of painting also manifested a diffusion of shapes that continually reversed their negative and positive roles in the illusion of space.

When he removed his canvas from the stretcher, Gilliam brought his work more fully into a context of decorated fabric, yet his drapes are commonly considered an extension of color field painting, which they were. Either way they are an obvious extension of an African-American interest in expressive and ceremonial fabric.

In the late 1960s, Lloyd McNeill developed patterned paintings and prints and created many posters with Lou Stovall in Washington. Rhythmic shapes and arabic-style calligraphy produce an African consciousness in these posters that is more powerful than the narrative meaning of the words they form.

Other Afro-American artists in Washington continued the pattern tradition into the 1970s. David Stephens did paintings with jewel-like surfaces in which minute particles

filtered over large surfaces. Napoleon Henderson, who worked here periodically, did a number of flat wall hangings with various kinds of cloths woven to create expressive patterns. More recently, Frank Smith has combined sewn fabrics and allowed the stitching to add another dimension of pattern, raising our consciousness of quilt-making as an old Afro-American tradition. Gerald Williams, James Phillips, and Ed Sorrells-Adewale are among others who have explored aspects of pattern in painting, while Simon Gouverneur has added a taut dimension with his analyses of mathematic factors in patterns.

This lesser known tradition of pattern in painting well augmented the better known color field tradition because their artistic interests overlapped. The tradition of pattern in painting continues and, at least subliminally, influences the thinking of many artists in Washington today.

The Washington Show—An Artist's View

Rex Weil

In a mid-decade assessment of art in the eighties, Roberta Smith commented in the *Village Voice* that "curating is a vocation that must be periodically reinvented from scratch."¹ Perhaps her comment was less analysis and more a *plea* for reinvention.

The Washington Show reflects such a reinvention—from scratch. The curating of this exhibition challenges all the assumptions and methods of what contemporary curating has become.

It may be that what this artist curated show does *not* presume to accomplish better illustrates its differences with professional museum curating. As Simon Gouverneur, one of the committee members of the show, likes to say: museums are in the business of mystification; artists are in the business of demystification. This statement is no doubt perplexing to those who view museums as engines of the quasi-social science, art history, and artists as—whatever else—incomprehensible and thereby "mystic."

Nonetheless, as artists, we think that what we do and what we are is a sensible, natural state of living, responding, and creating. We need and generate *less* illusion. Curators and critics are part of something else: a highly abstract (and sometimes arbitrary), narrow, and linear version of art in civilization that is liberally dosed with, among other things, jingoism, racism, sexism, elitism, and cultural stereotypes. This linear version of art is tied to the appetite of the marketplace for saleable commodities and reliable investments.

Contemporary museum curating can be just another of the many ways in which a narrow consensus version of reality is conceived and fortified to serve an existing social order which, in turn, rewards its authors. When art does not play its role in the process, it is eventually suppressed or assimilated. Curating contemporary art all too easily can become a passive form of censorship.

All that is a long way of saying that from its inception, this exhibition has been relatively free from mystification. This *Washington Show* certifies neither the art exhibited nor the artists themselves. It does not claim that these are "the" Washington artists. It does not identify themes or trends. It is not a show of "emerging artists" (whatever that means). There is no label to identify this art and no short list of up-and-comers to memorize.

All in all, the show may well be criticized for being dense, crowded, confusing, and overly broad in scope. The public may be utterly dismayed. The answer to such criticisms is that this first *Washington Show* is really not a show for the public, art journals, or historians. *This is an artists' show*. It is a slice of life—seventy-some artists who live and work here. There are plenty more; this is all that would fit. Choices had to be made, but they were made to *expand* the breadth of the show, not to narrow it or make it more easily digestible to the viewer.

As an artists' show, it does two important things: it sets a new standard for the "intelligence gathering" function of curating; and it begins a dialogue among Washington artists that has vast potential.

Perhaps a major criticism of curating (and a criticism that precipitated this exhibition) is that curators rarely make systematic, thorough efforts to find out what artists here are making. Choices are made on the basis of casual, even fortuitous meetings between artists and art professionals. But artists are weary of playing Cinderella waiting for the prince.

Curating always pretends, as the public assumes, that everything has been considered and judged, and that exhibited art is the important art. If nothing else, the selection process for *The Washington Show*, however awkward it may have appeared at times, demonstrates the true scope of that task and, by comparison, the ludicrously

Rex Weil is an artist who lives and works in Washington, D.C.

narrow scope of much professional curating. This exhibition sets a *minimum* standard. A curator must know what is out there; it is a professional responsibility.

The exhibition's second major accomplishment, that of creating a dialogue among Washington artists, will have a lasting impact on the making of art in this city. This is the first time many of us have seen each other's work outside a studio or, for that matter, at all. The show has brought artists together to plan, complain, share experiences, deal with common professional problems, and above all, to think and talk about making and exhibiting art. There is no doubt that the art made in Washington will be stronger and more focused as a result of the consciousness, knowledge, and interchange generated by this show and others like it.

Where do we go from here? Making art in Washington is not easy. Washington artists work in the shadows of monuments and institutions that are among the most prominent political symbols in the history of civilization: Capitol Hill, the Pentagon, the CIA, the FBI, *La Casa Blanca*. This is the political capital of the world, and it is no exaggeration to say that the future of human civilization will be determined by the outcome of the contemporary *political* dialogue centered here. We make art side by side with those who fashion an increasingly unpleasant political and social context in which greed and repression define the prevailing aesthetic.

As John Berger said in *The Success and Failure of Picasso*:

Events in our century occur on a global scale. And the area of our knowledge has widened in order to encompass these events. Every day we can be aware of life-and-death issues affecting millions of people. Most of us close our minds to such thoughts. . . . Artists, whose imaginations are less controllable than most, have been obsessed with the problem: How can I justify what I am doing at such a time? . . . [S]ince 1914 there cannot have been a serious artist who has not asked himself the question.²

The political situation provides the imperative for artists to search for the meaning of their endeavors and to reflect on fundamental aesthetic issues. The dialogue among artists initiated in this show will focus on our relationship to power and political change. Living and working in Washington should have a sharpening effect on artists. Art here should be toughened and purified by daily confrontation with the hardest questions about what we are doing and why. By ignoring these questions, we only acquiesce in the relegation of Washington art to a historically minor and meaningless position. We must work out an authentic response. There is no reason why Washington should not be the place for the incubation of a powerful avant-garde.

The Washington Show is a major step forward. It invites a new scale of contemporary Washington art and promises a *continuing* venue for that art. It *is* an artists' show, but the public is cordially invited to observe and participate in the dialogue commenced here. The Corcoran director and staff are to be applauded for their courage and vision in supporting, encouraging, and contributing their wisdom and hard work to this endeavor.

¹Roberta Smith, *Give Art a Chance*, The Village Voice, January 1, 1985, p. 67.

²John Berger, *The Success and Failure of Picasso*, (Pantheon Books, 1980), p. 87.



Artists in The Washington Show

John D. Antone	Ed Love
Allen Appel	J.W. Mahoney
Rhoda Baer	Percy B. Martin
Leon Berkowitz	Rogelio Maxwell
Skunder Boghassian	John McCarty
Stephen Bohrer	Judy Miller
H. Terry Braunstein	Dolores Milmo
Nizette Brennan	Pat Molella
Wilfred Robert Brunner	Jerry C. Monteith
Allen D. Carter	Nan Montgomery
Yvonne Pickering Carter	Tom Nakashima
Peter Charles	Gayil Nalls
Patrick Craig	Michael B. Platt
Steven Cushner	Virginia Quesada
Rebecca Davenport	Jo Rango
Gene Davis	V.V. Rankine
Willem de Looper	W.C. Richardson
John Dickson	RODFORCE and Generator Exchange
Thomas Downing	Robin Rose
Laure Drogoul	Joe Shannon
Charma Le Edmonds	Carol G. Siegel
Robert Epstein	Claudia Smigrod
Fred Folsom	Carroll Sockwell
Garri Garripoli	Jeff Spaulding
Sam Gilliam	Linda Swick
Carol Goldberg	Stephen Lee Szabo
John Gossage	Hilda Thorpe
Jarvis Grant	Maria Velez
Greg Hannan	Jamie Walters
Impossible Theater	Denise Ward-Brown
Jacob Kainen	Genna Watson
Patrice Kehoe	Andrea Way
Jennie Lea Knight	Rex Weil
Arnold Kramer	James L. Wells
Walter Kravitz	Joseph White
Leslie Kuter	William Willis
Jerry Lake	William Woodward
Tadeusz Lapinski	Yuriko Yamaguchi
Frank Lavelle	Ann Zahn
Val Lewton	

1. The first	2. The second
3. The third	4. The fourth
5. The fifth	6. The sixth
7. The seventh	8. The eighth
9. The ninth	10. The tenth
11. The eleventh	12. The twelfth
13. The thirteenth	14. The fourteenth
15. The fifteenth	16. The sixteenth
17. The seventeenth	18. The eighteenth
19. The nineteenth	20. The twentieth
21. The twenty-first	22. The twenty-second
23. The twenty-third	24. The twenty-fourth
25. The twenty-fifth	26. The twenty-sixth
27. The twenty-seventh	28. The twenty-eighth
29. The twenty-ninth	30. The thirtieth
31. The thirty-first	32. The thirty-second
33. The thirty-third	34. The thirty-fourth
35. The thirty-fifth	36. The thirty-sixth
37. The thirty-seventh	38. The thirty-eighth
39. The thirty-ninth	40. The fortieth
41. The forty-first	42. The forty-second
43. The forty-third	44. The forty-fourth
45. The forty-fifth	46. The forty-sixth
47. The forty-seventh	48. The forty-eighth
49. The forty-ninth	50. The fiftieth
51. The fifty-first	52. The fifty-second
53. The fifty-third	54. The fifty-fourth
55. The fifty-fifth	56. The fifty-sixth
57. The fifty-seventh	58. The fifty-eighth
59. The fifty-ninth	60. The sixtieth
61. The sixty-first	62. The sixty-second
63. The sixty-third	64. The sixty-fourth
65. The sixty-fifth	66. The sixty-sixth
67. The sixty-seventh	68. The sixty-eighth
69. The sixty-ninth	70. The seventieth
71. The seventy-first	72. The seventy-second
73. The seventy-third	74. The seventy-fourth
75. The seventy-fifth	76. The seventy-sixth
77. The seventy-seventh	78. The seventy-eighth
79. The seventy-ninth	80. The eightieth
81. The eighty-first	82. The eighty-second
83. The eighty-third	84. The eighty-fourth
85. The eighty-fifth	86. The eighty-sixth
87. The eighty-seventh	88. The eighty-eighth
89. The eighty-ninth	90. The ninetieth
91. The ninety-first	92. The ninety-second
93. The ninety-third	94. The ninety-fourth
95. The ninety-fifth	96. The ninety-sixth
97. The ninety-seventh	98. The ninety-eighth
99. The ninety-ninth	100. The hundredth

Selected Works

— 2014 —



John D. Antone

Born: Washington, D.C.

Studied: Rhode Island School of Design, Cenci Palace, Rome, Italy, 1973; Virginia Commonwealth University, Richmond, B.F.A. 1974; California Institute of the Arts, Valencia, 1977; University of Wisconsin, Madison, M.A. 1977, M.F.A. 1978.

Teaching: National Gallery of Art, Department of Art Information-Education, Washington, D.C., 1980, 1981; Northern Virginia Community College, Alexandria, 1980, 1982.

Lives: Washington, D.C.

Selected Individual Exhibitions

1982 *Objects for an Imaginary Palace*, State Center of Fine Art, Maracaibo, Estado Zulia, Venezuela

Selected Group Exhibitions

1980 *22nd Area Exhibition: Works on Paper*, The Corcoran Gallery of Art

1984 *Impressions II: Experiments in Paper*, Virginia Museum of Fine Arts, Richmond

1985 Arlington Arts Center, Arlington, Virginia



Grassman 1984
Paper sculpture, paint

Allen Appel

Born: 1945, Bethlehem, Pennsylvania.

Studied: West Virginia University, Morgantown, B.A. 1967.

Teaching: Madeira School, McLean, Virginia, 1972; Lab School, Washington, D.C., 1975; The Corcoran School of Art, 1976; Mount Vernon College, Washington, D.C. 1982-85.

Lives: Upper Marlboro, Maryland.

Selected Individual Exhibitions

- 1980 Kathleen Ewing Gallery, Washington, D.C.
- 1982 Kathleen Ewing Gallery, Washington, D.C.
- 1983 Kathleen Ewing Gallery, Washington, D.C.
Hardison Fine Arts, New York

Selected Group Exhibitions

- 1981 *Flowers*, Kathleen Ewing Gallery, Washington, D.C.
- 1982 *Reflections: Personal Visions in Portraiture*, Kathleen Ewing Gallery, Washington, D.C.
- 1983 Virginia Beach Arts Center, Virginia Beach
Love, No Hearts, No Flowers as Peyton Talbot, Kathleen Ewing Gallery, Washington, D.C.
- 1985 Kathleen Ewing Gallery, Washington, D.C.



Tattooed Man 1985
Polyolith photograph with
graphite

Born: 1944, Stamford, Connecticut.

Studied: University of Connecticut, Storrs, B.A. 1966; Apprentice to Robin Moyer, 1973-75; Artist-in-Residence, Photoworks, Glen Echo, Maryland, 1973-84.

Lives: Washington, D.C.

Selected Group Exhibitions

- 1974 *Trailer Park People*, Washington Gallery of Photography, Washington, D.C.
- 1975 Washington Woman's Arts Center, Washington, D.C.
Washington Project for the Arts, Washington, D.C.
- 1977 The Corcoran Gallery of Art
- 1978 Government Services Savings & Loan, Chevy Chase, Maryland
- 1981 *Photographers Photograph Photographers*, Arlington Arts Center, Arlington, Virginia



*Kay Hoffman with Easter
Basket, Bowie,
Md. 1984
Cibachrome print*

Leon Berkowitz

Born: 1919, Philadelphia, Pennsylvania.

Studied: Pennsylvania Museum School, Philadelphia; University of Pennsylvania, Philadelphia; Art Students League, New York; Académie de la Grande Chaumière, Paris; Académie de Belles Artes, Florence, Italy; Mexico City College, Mexico City.

Teaching: The Corcoran School of Art, 1968–82.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1977 Chapman Kelley Gallery, Dallas
Chicago Arts Club, Chicago
- 1978 Museum of Fine Arts, St. Petersburg, Florida
- 1980 McKissic Museum, Columbia, South Carolina
- 1984 Middendorf Gallery, Washington, D.C.

Selected Group Exhibitions

- 1973 Museum of Fine Arts, St. Petersburg, Florida
- 1974 Pratt Institute, New York
- 1978 *Six Contemporary Painters*, Art Sources, Inc., Jacksonville, Florida
- 1980 Washington Project for the Arts, Washington, D.C.
- 1981 Tennessee Fine Arts Center, Nashville

Arc Red 1983–84
Oil on canvas



Skunder Boghassian

Born. 1937, Addis Ababa, Ethiopia.

Studied: St. Martin's School of Art, London, 1955-58; Académie de la Grande Chaumière; Ecole Supérieure des Beaux Arts, Paris, 1958-66.

Teaching: Addis Ababa School of Fine Arts, Addis Ababa, Ethiopia, 1966-69; Howard University, Washington, D.C.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1961 Merton Simpson Gallery, New York
- 1963 Galerie Lambert, Paris
- 1972 Howard University, Washington, D.C.
- 1977 Peg Alston Gallery, New York

Selected Group Exhibitions

- 1959 Second Congress of Negro Artists and Writers, Rome, Italy
- 1966 Salon de Comparaison, Musée de l'Art Moderne, Paris
- 1967 Bienale de Sao Paulo, Brazil
- 1974 *Kindred Spirits*, The Museum of the National Center for Afro-American Artists, Boston
- 1983 *World Artists Against Apartheid*, artist-organized traveling exhibition



Harvest Scrolls 1983
Acrylic on canvas

Stephen Bohrer

Born: 1948, Portland, Oregon.

Studied: San Francisco Art Institute, San Francisco, B.F.A. 1971; Visual Studies Workshop, Rochester, New York, M.F.A. 1982.

Lives: Washington, D.C.

Selected Group Exhibitions

1983 *Photographers in Progress*, Alexandria Art Center, Alexandria, Virginia

1984 *Options '84*, Washington Project for the Arts, Washington, D.C.



*The Spring Hiking at
Great Falls 1985*

Collage of Cibachrome prints

H. Terry Braunstein

Born: 1942, Washington, D.C.

Studied: University of Michigan, Ann Arbor, B.F.A. 1964; The Maryland Institute, College of Art, Baltimore, M.F.A. 1968.

Teaching: The Corcoran School of Art, 1978 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1976 Washington Project for the Arts, Washington, D.C.
- 1977 Franklin Furnace, New York
- 1979 Artworks, Los Angeles
- 1980 Fendrick Gallery, Washington, D.C.
- 1982 Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1976 The Bronx Museum Invitational Exhibition, The Bronx Museum of the Arts, Bronx, New York
- 1978 *American Narrative/Story Art*, Contemporary Arts Museum, Houston, Texas
- 1982 *Repeated Exposure*, Nelson Gallery of Art, Kansas City, Missouri
- At Home*, Long Beach Museum of Art, Long Beach, California
- 1983 *Books by Artists*, Gallery Miyazaki, Osaka, Japan



Station Identification

1984

Artist's book—
Cibachrome prints

Nizette Brennan

Born: 1950, Washington, D.C.

Studied: University of Maryland, 1968–71; Athens Center for the Creative Arts, Naxos, Greece, 1973.

Teaching: Paros School of Fine Arts, Paros, Greece, 1974; Sculpture Center, Glen Echo, Maryland, 1980–81.

Lives: Washington, D.C.

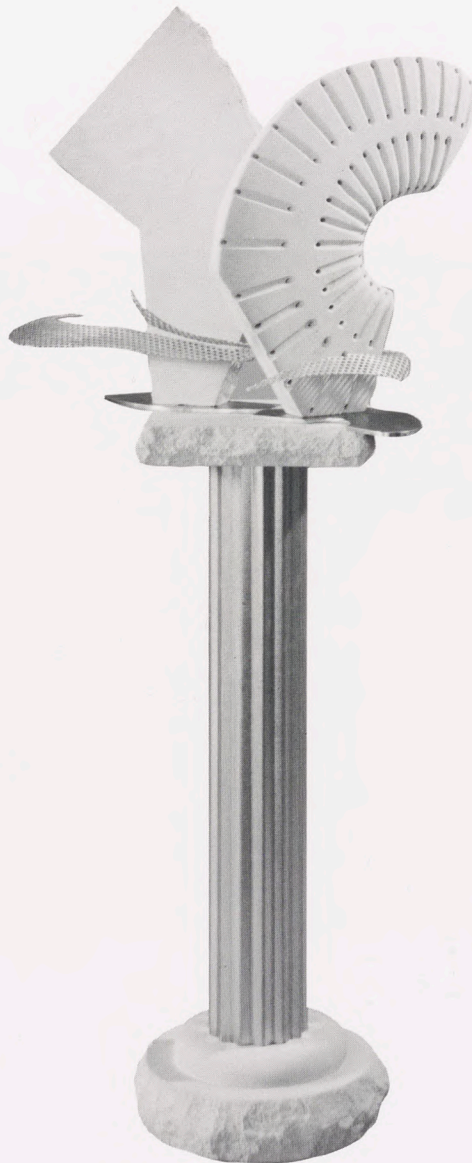
Selected Individual Exhibitions

- 1977 Villa Edelstein, Geneva, Switzerland
- 1979 Cramer Gallery, Washington, D.C.
- 1981 Osuna Gallery, Washington, D.C.
- 1984 Wallace–Wentworth Gallery, Washington, D.C.
- 1985 Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina

Selected Group Exhibitions

- 1980 *Sculpture '80 Invitational*, The Maryland Institute, College of Art, Baltimore
- 1982 *Ten from D.C.*, 12th International Sculpture Conference, San Francisco
Exhibition of Candidates for Arts Awards, The American Academy and Institute of Arts and Letters, New York
- 1984 *Sited Towards the Future: Proposals for Public Sculpture in Arlington County*, Arlington Arts Center, Arlington, Virginia
- 1985 *Art in Transit*, King Street Metro Station, Alexandria, Virginia

Chincoteague 1984
Corrugated steel,
limestone, stainless steel



Wilfred Robert Brunner

Born: 1948, Washington, D.C.

Studied: Franklin and Marshall College, Lancaster, Pennsylvania, B.A. 1970; George Washington University, Washington, D.C., M.F.A. 1973.

Teaching: Montgomery College, Takoma Park, Maryland, 1979 to present.

Lives: Takoma Park, Maryland.

Selected Individual Exhibitions

- 1975 Hardart Gallery, Washington, D.C.
- 1977 Fraser's Stable, Washington, D.C.
- 1980 *Tattoos and Other Paintings*, Barbara Fiedler Gallery, Washington, D.C.
- Personal Narratives*, The Corcoran Gallery of Art
- 1983 *Signs & Symbols*, Maryland Art Place, Baltimore

Selected Group Exhibitions

- 1979 *Emerging Washington Painters*, Washington Project for the Arts, Washington, D.C.
- 1981 *Beached Party Summer Exhibition*, McIntosh/Drysdale Gallery, Washington, D.C.
- Still Life Lives*, The Baltimore Museum of Art, Baltimore
- 1982 *Seven Washington Artists*, James Madison University, Harrisonburg, Virginia
- 1984 *Capital Art: Rethinking Modernism in Washington, D.C.*, Williams College, Williamstown, Massachusetts



Stalk 1984
Acrylic and oil on canvas

Allen D. Carter

Born: 1947, Washington, D.C.

Studied: Columbus College of Art and Design, Columbus, Ohio, B.F.A. 1972; The American University, Washington, D.C., 1975-76; University of Virginia, Charlottesville, Virginia.

Lives: Arlington, Virginia.

Selected Individual Exhibitions

- 1978 Arlington Arts Center, Arlington, Virginia
- 1981 Galeria Inti, Centro De Arte, Washington, D.C.
Rowe House Gallery, Washington, D.C.
- 1983 Anton Gallery, Washington, D.C.
- 1985 Anton Gallery, Washington, D.C.
Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1978 *Allen Carter and Horace Day*, The Athenaeum, Alexandria, Virginia
- 1980 *First Laundry Show*, Artists Invitational Museum, Washington, D.C.
- 1982 *Twenty from Washington, D.C.*, Lawndale Art Annex of the University of Houston, Houston

Bike Ride 100 1985
Mixed media



Yvonne Pickering Carter

Born: 1939, Washington, D.C.

Studied: Traphagen School, New York, New York, 1959; Howard University, Washington, D.C., B.A. 1962, M.F.A. 1968.

Teaching: University of the District of Columbia, Washington, D.C.

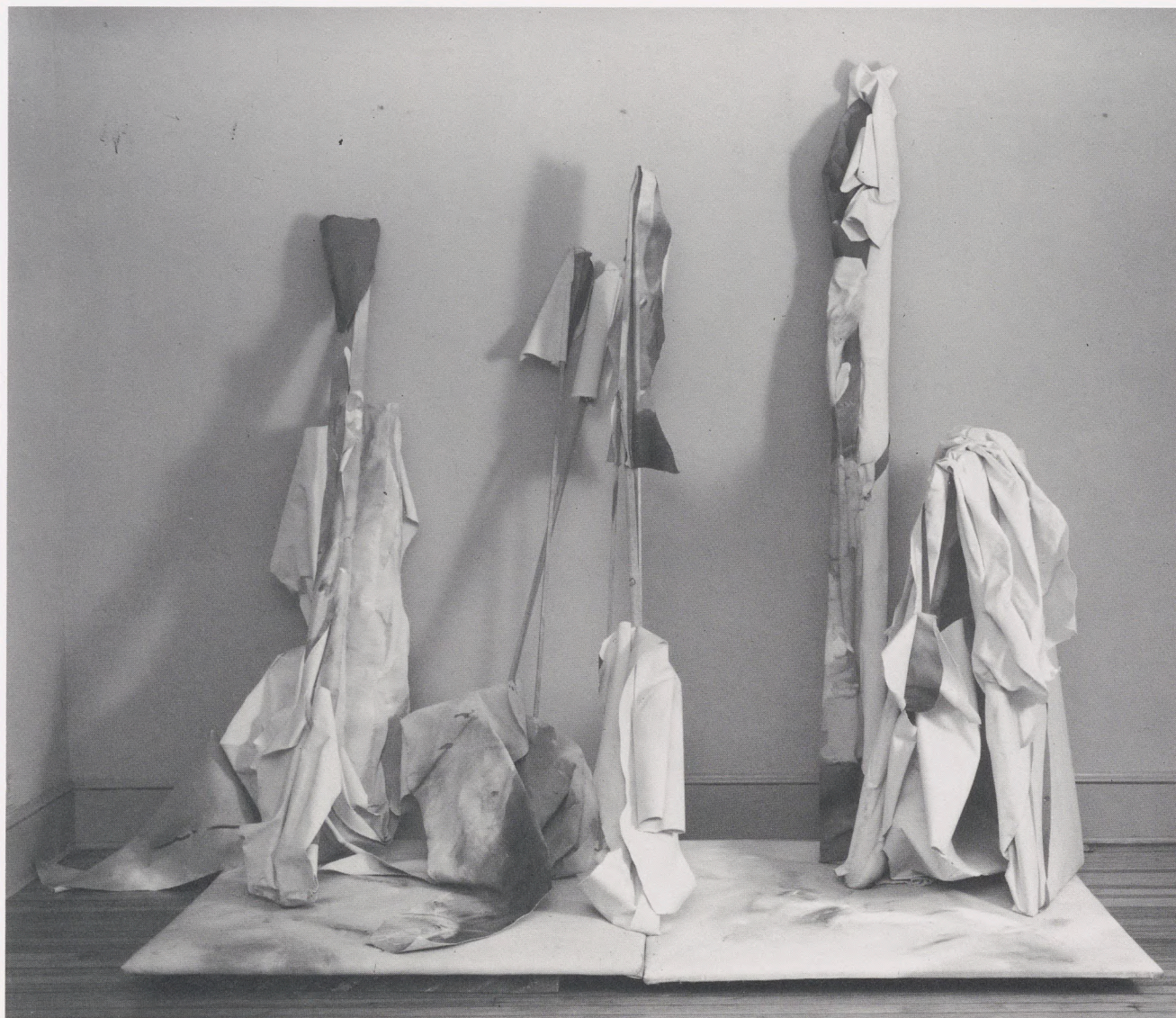
Installation: Island, Islands, Isolated & Performed 1984-85
Acrylic on canvas: wood, ribbons, metallic threads

Selected Individual Exhibitions

- 1978 Fendrick Gallery, Washington, D.C.
Gibbes Art Gallery, Charleston, South Carolina
- 1981 *Yvonne Pickering Carter: Constructions/Paintings*, Gallery 900, University of the District of Columbia, Washington, D.C.
Artworks, Poems and Books by Yvonne Pickering Carter, South Miami Library, Miami, Florida
- 1984 *Isolation: Visions Through the Window: Walk, Walks, Walked, Seashore and Icicles*, Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1981 *African-American Art*, Bucknell University, Lewisburg, Pennsylvania
- 1982 *Ten Plus Ten Plus Ten: Washington Painting 1982*, The Corcoran Gallery of Art
- 1983 *1971 Retrospective 1982*, Bryce Gallery, Moore College of Art, Philadelphia
Five Installations: A Mixed-Media Art Exhibition, Martin Luther King, Jr. Memorial Library, Washington, D.C.
- 1984 *Washington Watercolors*, The Corcoran Gallery of Art



Peter Charles

Born: 1943, Washington, D.C.

Studied: Rhode Island School of Design, Providence, B.F.A. 1965; Yale University, New Haven, Connecticut, M.F.A. 1967.

Teaching: University of Delaware, Newark, 1967–68; Columbus College of Art and Design, Columbus, Ohio, 1968–70; West Virginia University, Morgantown, 1970–83; Georgetown University, Washington, D.C., 1983 to present.

Lives: Washington, D.C.

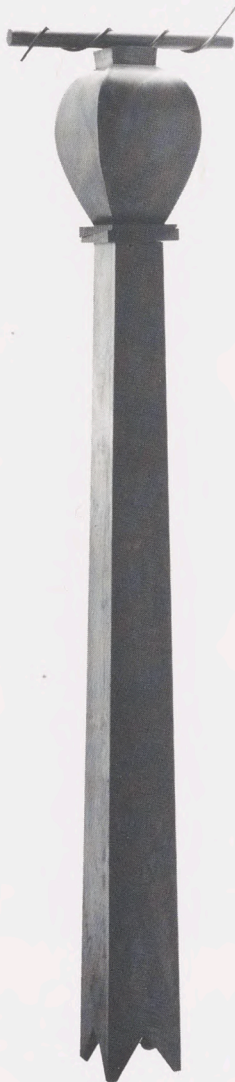
Selected Individual Exhibitions

- 1981 Huntington Galleries, Huntington, West Virginia
Southeastern Center for Contemporary Art (SECCA),
Winston-Salem, North Carolina
- 1982 Touchstone Gallery, New York
- 1983 Henri Gallery, Washington, D.C.
- 1985 Zolla-Lieberman Gallery, Chicago

Selected Group Exhibitions

- 1983 Touchstone Gallery, New York
Henri Gallery, Washington, D.C.
- 1984 *Sculpture '84*, Washington Square, Washington, D.C.
Zolla-Lieberman Gallery, Chicago
- 1985 Touchstone Gallery, New York

Classical Idea 1983
Steel and wood



Patrick Craig

Born: 1950, Battle Creek, Michigan.

Studied: Western Michigan University, Kalamazoo, B.F.A. 1974; University of Cincinnati, Cincinnati, Ohio, M.F.A. 1976.

Teaching: University of Maryland, College Park, 1976 to present.

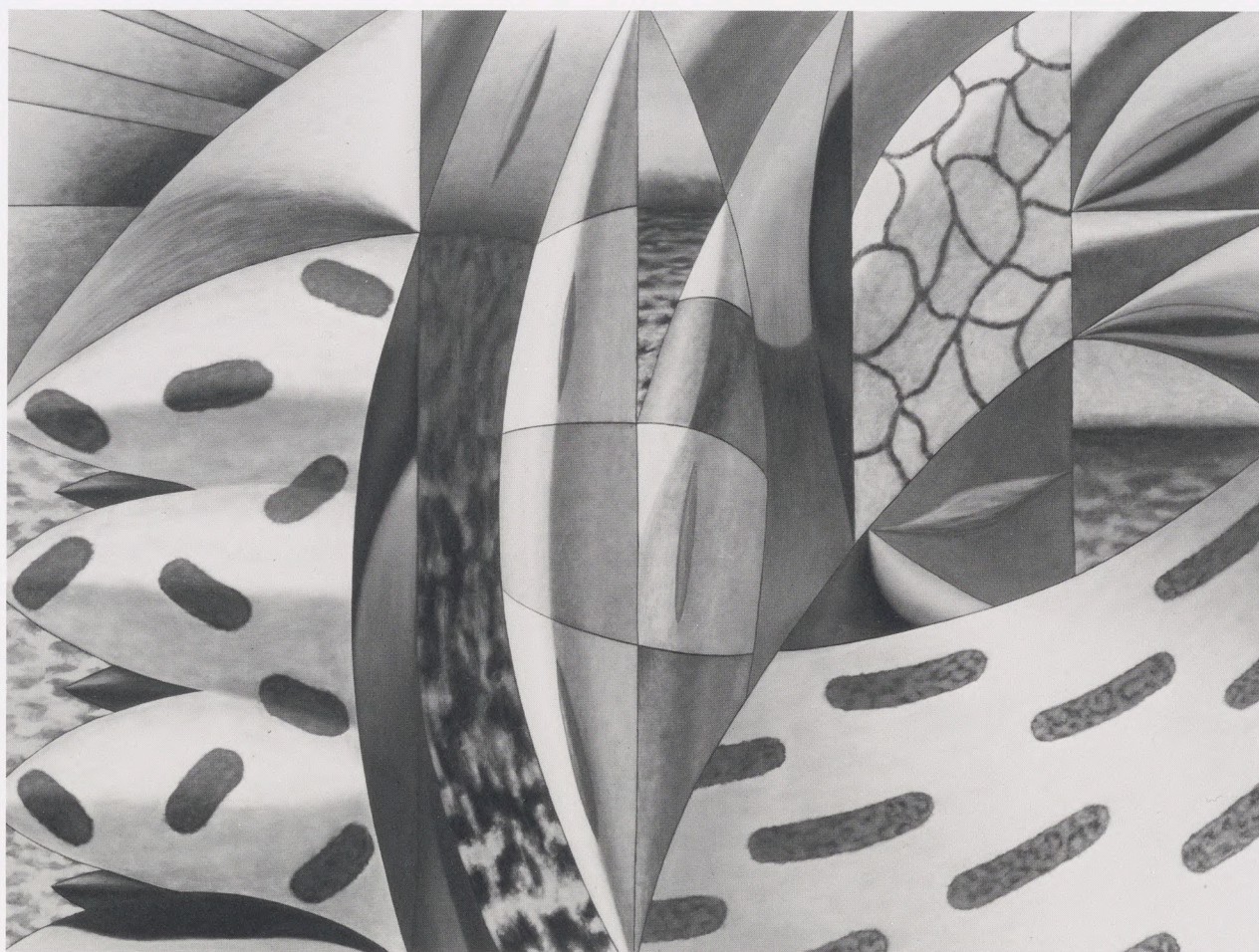
Lives: Hyattsville, Maryland.

Selected Individual Exhibitions

- 1983 *Recent Work*, Gallery 10, Washington, D.C.
1984 *New Work*, Midtown Gallery, Washington, D.C.
Paintings and Works on Paper, Arlington Arts Center, Arlington, Virginia
Recent Work, The Catholic University of America, Washington, D.C.
1985 *Paintings, Drawings and Collages*, Richard F. Brush Art Gallery, St. Lawrence University, Canton, New York

Selected Group Exhibitions

- 1977 *The Appalachian National Drawing Competition*, Appalachian State University, Boone, North Carolina
1980 *Maryland Biennial 1980*, The Baltimore Museum of Art, Baltimore
1982 *The Seventy-First Annual Exhibition*, Laguna Gloria Art Museum, Austin, Texas
1983 *Art as the Image of America*, Indiana University of Pennsylvania, Indiana, Pennsylvania
Options '83, Washington Project for the Arts, Washington, D.C.



Cocoon 1985
Oil on canvas

Steven Cushner

Born: 1954, Cleveland, Ohio.

Studied: Rhode Island School of Design, Providence, B.F.A. 1976; University of Maryland, College Park, M.F.A. 1980.

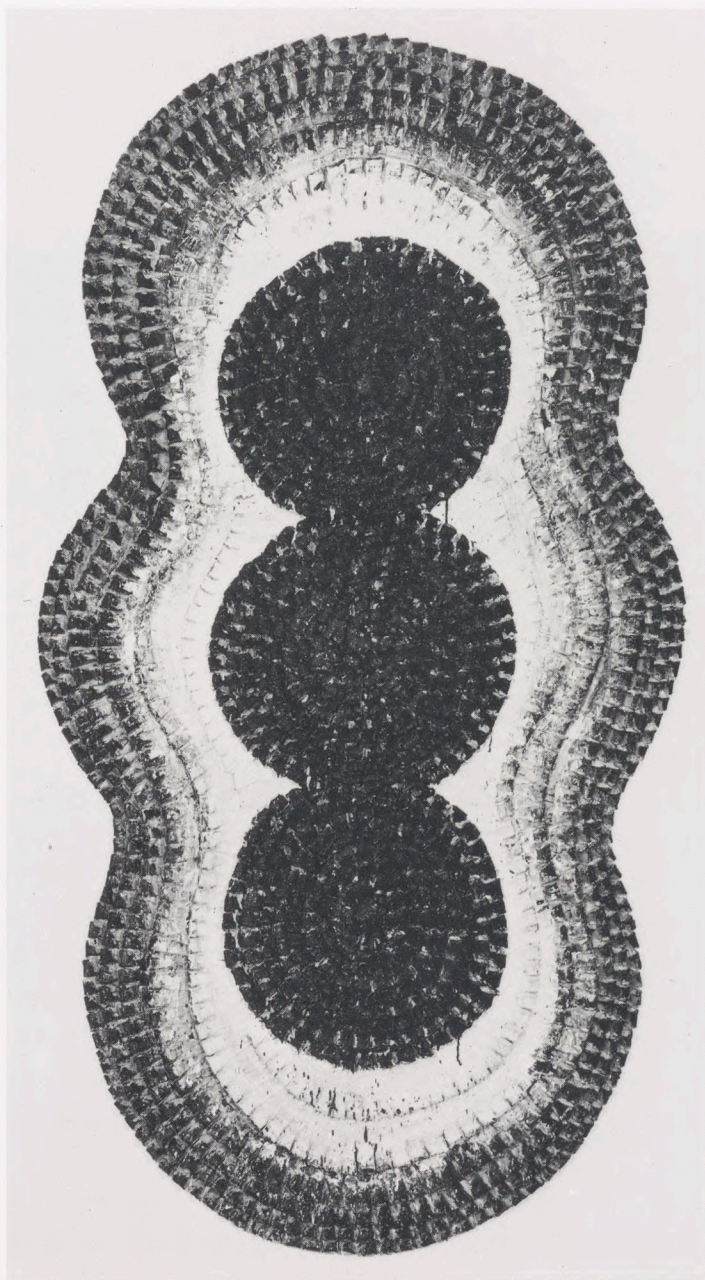
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1980 Mather Gallery, Cleveland, Ohio
1984 Georgetown Court Artists' Space, Washington, D.C.

Selected Group Exhibitions

- 1981 *Approach/Avoidance: Art in the Obsessive Idiom*, Queens Museum, Flushing, New York
1982 *Twenty from Washington, D.C.*, Lawndale Art Annex of the University of Houston, Houston
1984 *Abstraction*, Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina
Zones 1 . . . 5: Site-Specific Sculpture in Downtown Locations by 5 Washington Artists, Washington Project for the Arts, Washington, D.C.
1985 *Evocative Abstraction*, Nexus Gallery, Philadelphia



Ballbearing 1985
Acrylic on canvas
(not in exhibition)

Rebecca Davenport

Born: 1943, Alexandria, Virginia.

Studied: Pratt Institute, New York, B.F.A. 1970; University of North Carolina, Greensboro, M.F.A. 1973.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1973 Virginia Museum of Fine Arts, Richmond
- 1974 The Chrysler Museum, Norfolk, Virginia
- 1976 Pyramid Galleries, Ltd., Washington, D.C.
- 1980 Osuna Gallery, Washington, D.C.
- 1983 Aberbach Fine Arts, New York

Selected Group Exhibitions

- 1981 *Real, Really Real, Superreal*, San Antonio Museum, San Antonio, Texas
Inside Out, Newport Harbor Art Museum, Newport Beach, California
Contemporary American Realists Since 1960, Pennsylvania Academy of Fine Arts, Philadelphia
- 1982 IX Foire Internationale d'Art Contemporain, Paris
- 1983 *Three Approaches to Realism: Beckman, Davenport and Gillespie*, Virginia Museum of Fine Arts, Richmond



Self-portrait (for Sammie)

1984

Oil on canvas

Gene Davis

Born: 1920, Washington, D.C.
(Died 1985)

Studied: Wilson Teachers College, Washington, D.C., 1938–39; University of Maryland, 1939–41.

Teaching: The American University, 1968–70; The Corcoran School of Art, 1970–85; Artist-in-Residence: University of Virginia, Charlottesville; Skidmore College, Saratoga Springs, New York; Nova Scotia College of Art and Design; The Maryland Institute, College of Art, Baltimore.

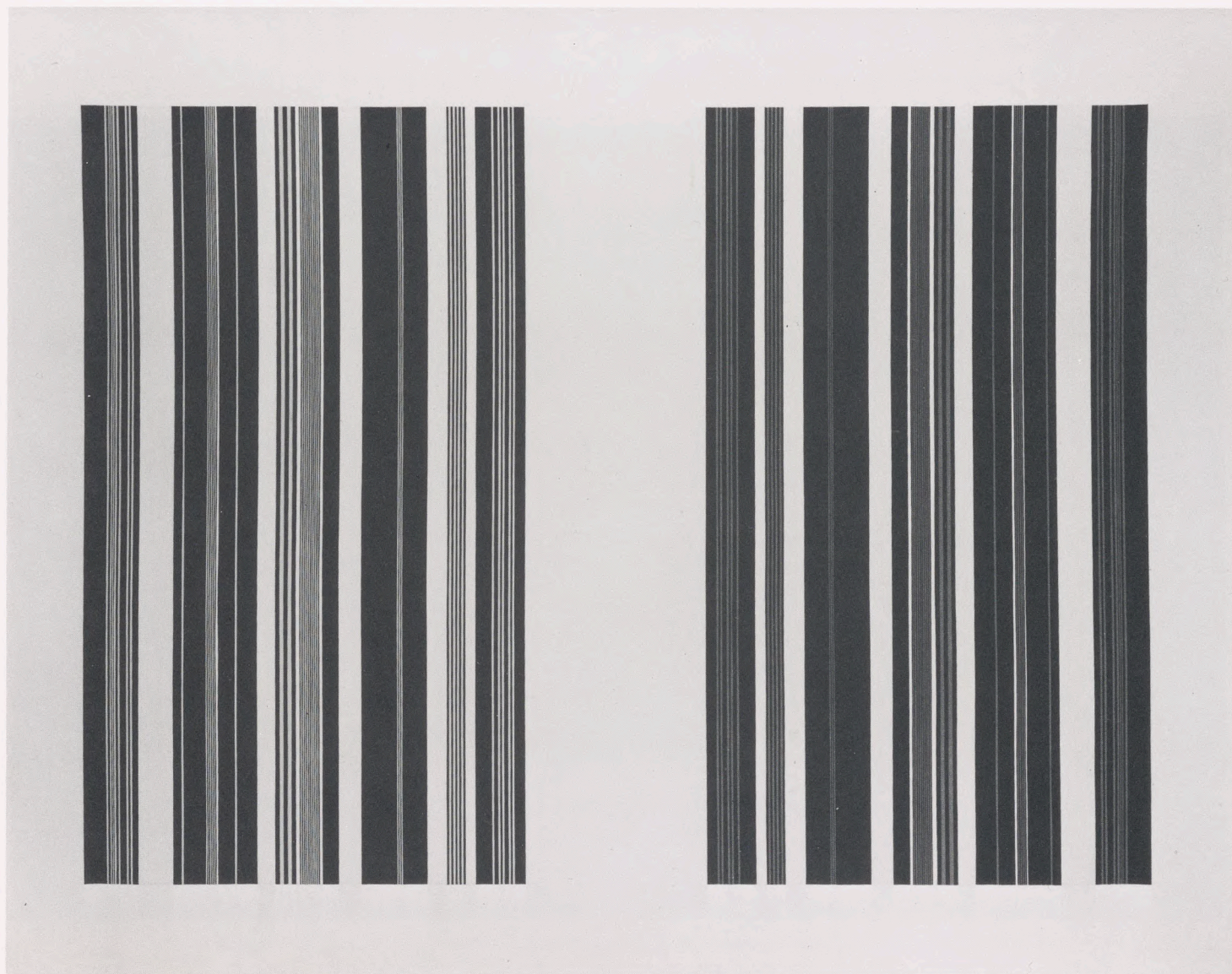
Selected Individual Exhibitions

- 1968 The Jewish Museum, New York
San Francisco Museum of Modern Art, San Francisco
- 1978 Walker Art Center, Minneapolis, Minnesota
- 1982 The Brooklyn Museum, Brooklyn, New York
The Metropolitan Museum of Art, New York

Selected Group Exhibitions

- 1964 *Post-Painterly Abstraction*, Los Angeles County Museum of Art, Los Angeles
- 1965 *Responsive Eye*, Museum of Modern Art, New York
- 1966 *Two Decades of American Painting*, Museum of Modern Art, New York
- 1967 *Whitney Annual Exhibition of American Painting*, Whitney Museum of American Art, New York
- 1971 *Whitney Annual Exhibition of American Painting*, Whitney Museum of American Art, New York

Pickpocket 1984
Acrylic on unprimed
canvas



Willem de Looper

Born: 1932, The Hague, The Netherlands.

Studied: The American University, Washington, D.C., B.A. 1957.

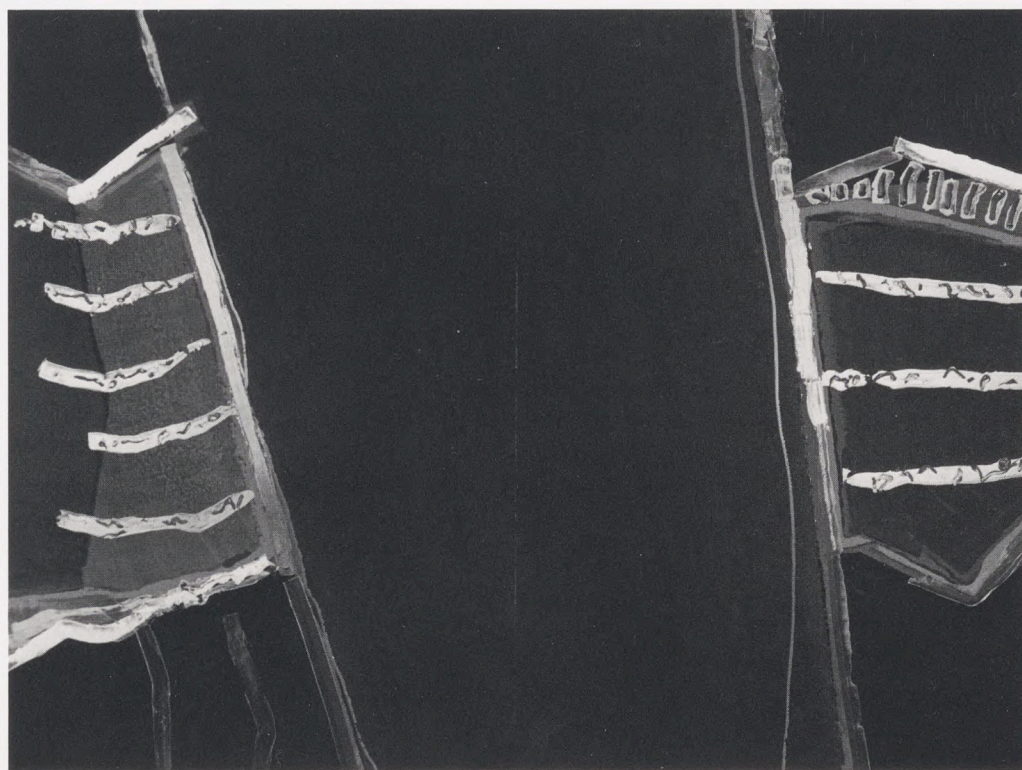
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1974 Jefferson Place Gallery, Washington, D.C.
- 1975 *Paintings and Works on Paper*, The Phillips Collection, Washington, D.C.
- 1976 *Retrospective: Paintings from 1960 to 1976*, The Federal Reserve Board, jointly with the National Academy of Sciences, Washington, D.C.
- 1978 Max Protetch Gallery, Washington, D.C.
- 1985 BR Kornblatt Gallery, Washington, D.C.

Selected Group Exhibitions

- 1968 *Group Seven*, Washington Gallery of Modern Art, Washington, D.C.
- 1970 *Washington: Twenty Years*, The Baltimore Museum of Art, Baltimore
- 1971 *Second Washington Artists Exhibition*, The Phillips Collection, Washington, D.C.
- 1976 *The Golden Door: Artist Immigrants of America, 1876-1976*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- 1980 *22nd Area Exhibition: Works on Paper*, The Corcoran Gallery of Art



Untitled 1984
Acrylic on board

John Dickson

Born: 1949, Philadelphia, Pennsylvania.

Studied: Tyler School of Art, Temple University, Philadelphia, B.F.A. 1971; Yale University School of Art and Music, Norfolk, Connecticut, 1970; Washington University, St. Louis, Missouri, M.F.A. 1973.

Teaching: The Corcoran School of Art, 1982 to present.

Lives: Alexandria, Virginia.

Selected Individual Exhibitions

- 1976 Pyramid Galleries, Ltd., Washington, D.C.
- 1980 The Corcoran Gallery of Art
Diane Brown Gallery, Washington, D.C.
- 1982 Lawrence Oliver Gallery, Philadelphia
- 1984 Artists' Space, Washington, D.C.

Selected Group Exhibitions

- 1975 1975 Biennial Exhibition, Whitney Museum of American Art, New York
- 1978 Rockne Krebs and John Dickson, Fraser's Stable, Washington, D.C.
- 1982 12th International Sculpture Conference, San Francisco
75th Anniversary Exhibition, California College of Arts and Crafts, Oakland
- 1984 "Bunnies:" Wegman, Beuys, Bourgeois, Dickson, White Columns Gallery, New York

Christmas 1982-85
Mixed media installation



Thomas Downing

Born: 1928, Suffolk, Virginia.

Studied: Randolph Macon College, Ashland, Virginia, B.A. 1948; Pratt Institute, New York, 1950.

Teaching: University of Houston, Houston, Texas.

Lives: Provincetown, Massachusetts.

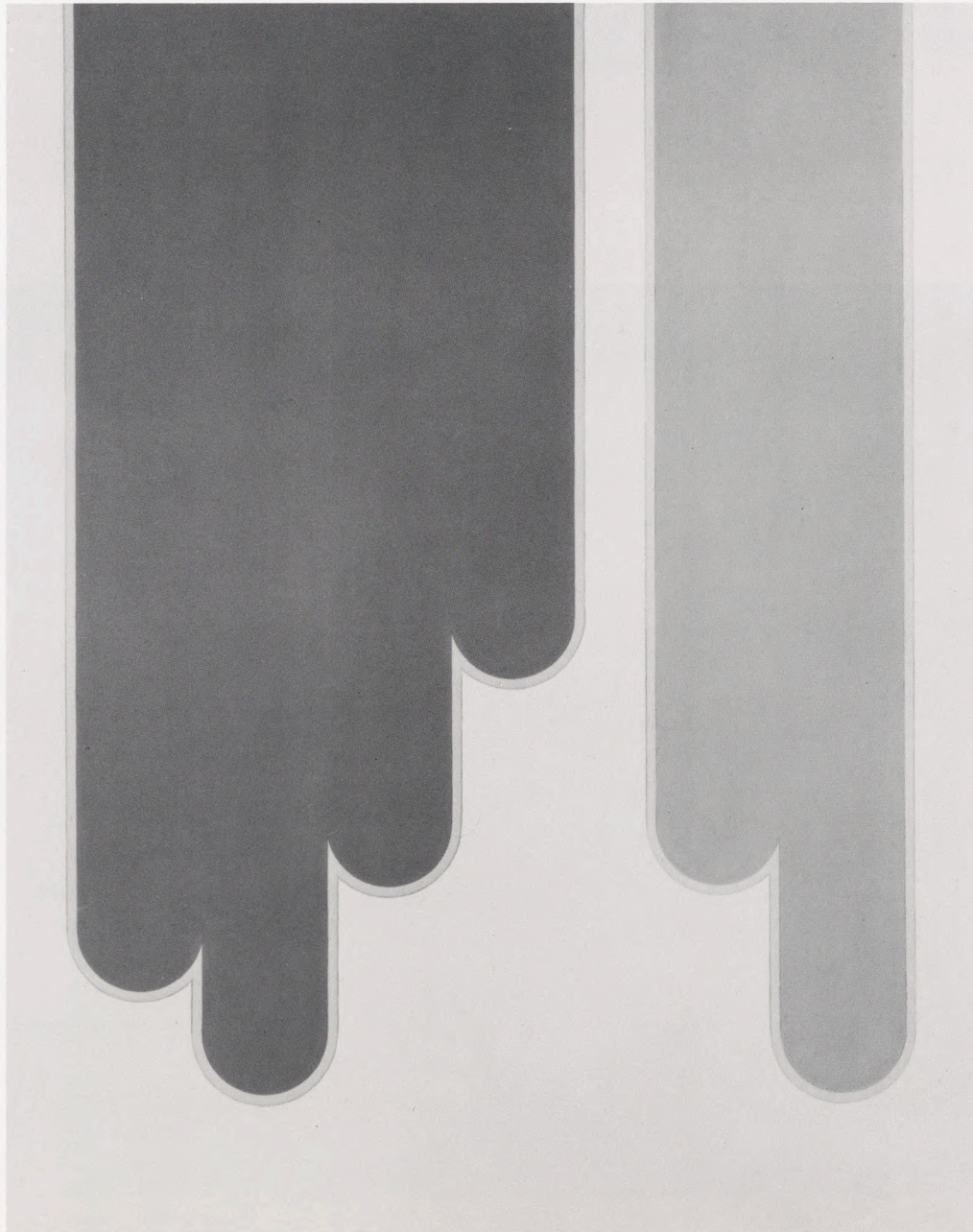
Les Danseurs & The Deluge of the Hands 1982
Acrylic on canvas

Selected Individual Exhibitions

- 1982 Salander-O'Reilly Galleries, New York
- 1980 Osuna Gallery, Washington, D.C.
- 1975 Tibor de Nagy Gallery, Houston
- 1970 Pyramid Galleries, Ltd., Washington, D.C.
- 1968 La Jolla Museum of Art, La Jolla, California

Selected Group Exhibitions

- 1980 *Summer at Osuna*, Osuna Gallery, Washington, D.C.
- Washington Color Painters*, Fendrick Gallery, Washington, D.C.
- 1975 The Museum of Fine Arts, Houston
- 1974 Whitney Museum of American Art, New York
- 1970 *Color Field Painting*, Philadelphia Museum of Art, Philadelphia



Laure Drogoul

Born: Jersey City, New Jersey.

Studied: Tyler School of Art, Temple University, Philadelphia, B.F.A. 1978; The Maryland Institute, College of Art, Baltimore, M.F.A. 1981.

Teaching: York College of Pennsylvania, York, 1982 to present.

Lives: Baltimore, Maryland.

Selected Group Exhibitions

1983 *Emergency Show*, Maryland Art Place, Baltimore

1984 *Installations*, School 33, Baltimore, Maryland

Adding It Up, Anderson Gallery, Richmond, Virginia

The Body and Its Functions, Nexus Gallery, Atlanta



Paradise Scrambled 1984
Mixed media installation
(not in exhibition)

Charma Le Edmonds

Born: 1955, Rapid City, South Dakota.

Studied: University of Texas, Arlington, 1973-74; The Corcoran School of Art, 1975-76, 1980-82.

Lives: Washington, D.C.

Selected Individual Exhibitions

1982 Carl Mundt Library, South Dakota State College, Madison

1983 *A Diary of Paintings*, The Corcoran School of Art

Selected Group Exhibitions

1983 *Project at the Ritz*, The Ritz Hotel, Washington, D.C.

1984 Ace Exhibits, Washington, D.C.

Artists' Books, Printed Matter, New York

100 Artists' Books, Martin Luther King, Jr. Memorial Library, Washington, D.C.

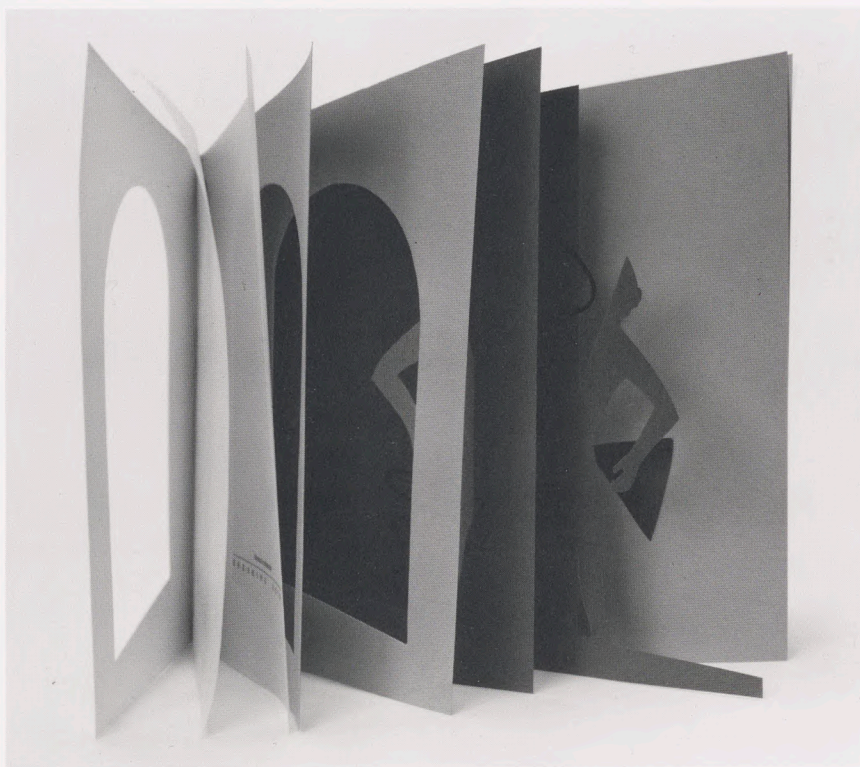
Options '84, Washington Project for the Arts, Washington, D.C.

Breaking Point 1984

Artist's book—offset

printing on paper

(not in exhibition)



Robert Epstein

Born: 1945, Milwaukee, Wisconsin.

Studied: School of the Art Institute of Chicago; Amunsen-Mayfair Junior College, Chicago, A.A. 1966; San Jose State University, San Jose, California, B.A. 1969, M.A. 1970.

Teaching: The Corcoran School of Art, 1970 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

1980 *Panoramic Black and White Photography*, Michigan State University, Lansing

1984 *Midway Magic*, Martin Gallery, Washington, D.C.

Selected Group Exhibitions

1979 *15 Washington Artists: Works on Paper, Works in Clay*, The Arts Gallery, Baltimore, Maryland

1980 *Washington Photography in the Seventies: A Different Light*, Washington Project for the Arts, Washington, D.C.

1981 *The Animal Image: Contemporary Objects and the Beast*, Renwick Gallery, Smithsonian Institution, Washington, D.C.

Recent Acquisitions: Photography, The Corcoran Gallery of Art

1984 *Photographer/Artist . . . Artist/Photographer*, Gallery 409, Baltimore, Maryland



Monet's Kitchen
Giverny, France 1984
Cibachrome print

Fred Folsom

Born: 1945, Washington, D.C.

Studied: Pratt Institute, New York, 1964-67; School of Visual Arts, New York, 1967; The Corcoran School of Art, 1969; Montgomery College, Rockville, Maryland, 1971.

Lives: Takoma Park, Maryland.

Selected Individual Exhibitions

1980 *Fred Folsom: Paintings and Drawings*, Gallery K, Washington, D.C.

1984 *Fred Folsom: Paintings and Drawings*, Gallery K, Washington, D.C.

Selected Group Exhibitions

1974 *Maryland Biennial 1974*, The Baltimore Museum of Art, Baltimore

1981 *Crimes of Compassion*, The Chrysler Museum, Norfolk, Virginia

1982 *The Figure: Paintings and Drawings by Washington Artists*, Jane Haslem Gallery, Washington, D.C.



Shadows and Green Glass

1985

Oil on canvas

Garri Garripoli

Born: 1958, Hackensack, New Jersey.

Studied: University of Colorado, Boulder, 1976–77; George Washington University, Washington, D.C., 1979–80.

Teaching: Siggraph, D.C. Chapter, Washington, D.C., 1983 to present; Circuit Studios, Inc., Washington, D.C., 1983 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

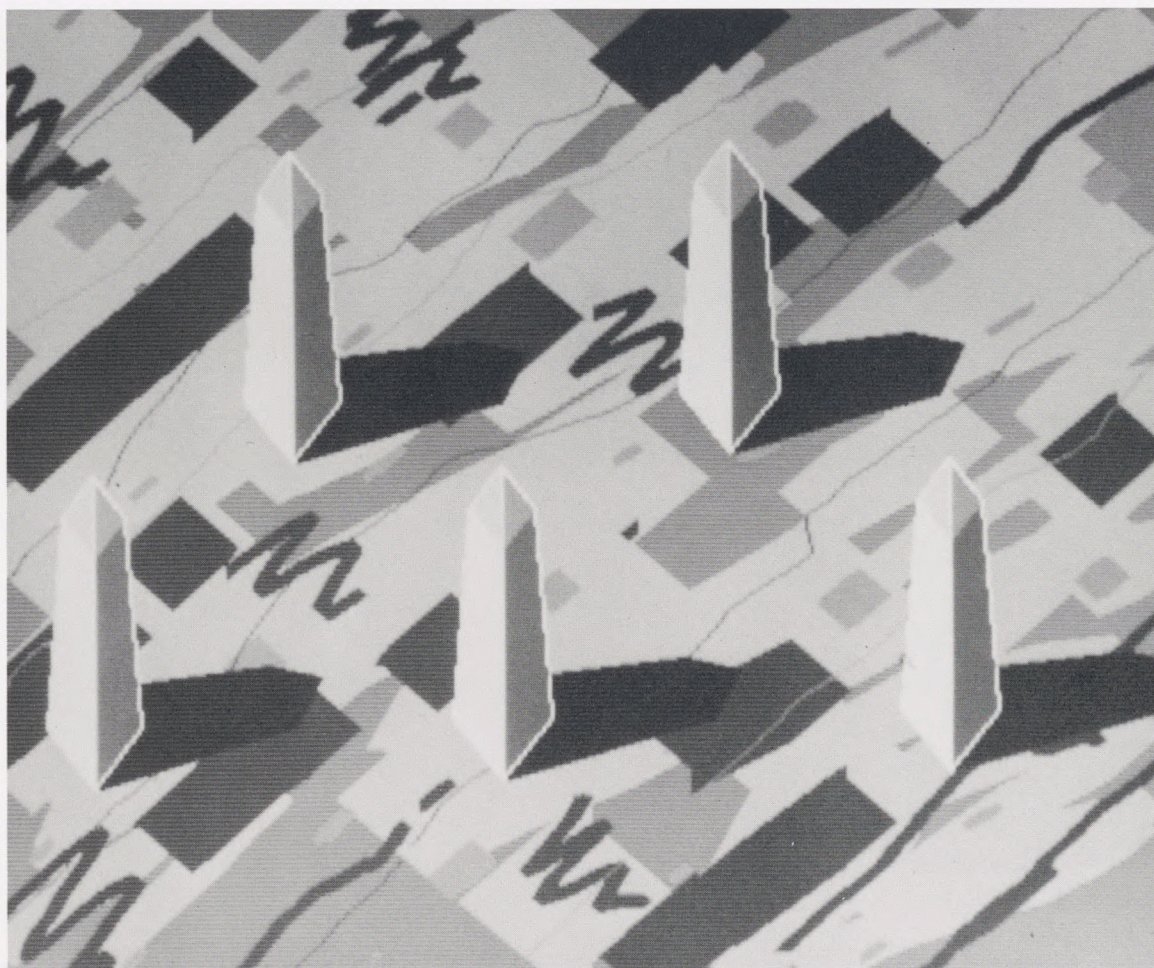
1984 *Freddie Reynolds—Art and Spirit*, Washington Project for the Arts, Washington, D.C.

1985 *Computer Graphics—A Modern Art*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Selected Group Exhibitions

1982 Zenith Gallery, Washington, D.C.

1985 Fondo del Sol Visual Art and Media Center, Washington, D.C.



Computer Follies 1985
¾" videotape

Sam Gilliam

Born: 1933, Tupelo, Mississippi.

Studied: University of Kentucky, Louisville, B.A. 1955, M.A. 1961.

Teaching: Carnegie-Mellon University, Pittsburgh; University of Maryland.

Lives: Washington, D.C.

Rich Measure 1984
Acrylic on canvas
collaged with metal
assemblage

Selected Individual Exhibitions

- 1967 The Phillips Collection, Washington, D.C.
- 1977 Museum of Modern Art, New York
- 1983 Middendorf Gallery, Washington, D.C.
The Corcoran Gallery of Art
Galerie Dortha Speyer, Paris

Selected Group Exhibitions

- 1972 XXXVI Venice Biennale, American Pavilion, Venice, Italy
- 1973 San Francisco Museum of Modern Art, San Francisco
- 1974 *Art Now*, The John F. Kennedy Center for the Performing Arts, Washington, D.C.
- 1977 *Le Peintre et le Tissu*, Museum of Modern Art, Lyon, France



Carol Goldberg

Born: 1940, Baltimore, Maryland.

Studied: University of Maryland, College Park, B.A. 1962, 1966-67; The Corcoran School of Art, 1973-77.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1982 Osuna Gallery, Washington, D.C.
Washington Hebrew Congregation, Washington, D.C.
1985 Sander Gallery, Daytona, Florida

Selected Group Exhibitions

- 1976 Pyramid Galleries, Ltd., Washington, D.C.
1977 Pyramid Galleries, Ltd., Washington, D.C.
1981 *Options '81*, Washington Project for the Arts, Washington, D.C.
1983 *FIAC '83*, Grande Palais, Paris

Ya-Ya Decides to Go with America 1984
Acrylic on canvas



John Gossage

Born: 1946, New York, New York.

Studied: With photographers Lisette Model, Alexey Brodovitch, and Bruce Davidson, 1962-1964, New York.

Teaching: University of Maryland, College Park, 1978-85.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1976 *Better Neighborhoods of Greater Washington*, The Corcoran Gallery of Art
- 1978 *Gardens*, Castelli Graphics, New York
- 1980 Lunn Gallery, Washington, D.C.
- 1982 Werkstatt für Photographie der VHS Kreuzberg, Berlin, West Germany
- 1983 *L.A. to Berlin*, Castelli Graphics, New York

Selected Group Exhibitions

- 1981 *Photography: A Sense of Order*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- Slices of Time: California Landscapes*, Oakland Museum, Oakland
- 1982 *History of Portrait Photography*, Bonn, West Germany
- Washington Photography: Images of the Eighties*, The Corcoran Gallery of Art
- 1985 *American Photography Since 1945*, Arbibron Center, London

East Berlin 1984
Silver gelatin print



Jarvis Grant

Born: 1951, Mount Vernon,
New York.

Studied: Howard University,
Washington, D.C., B.F.A.
1974.

Teaching: Duke Ellington
School of the Arts, 1974-78;
Howard University, 1979 to
present.

Lives: Washington, D.C.

Selected Individual Exhibitions

1975 Howard University, Washington, D.C.

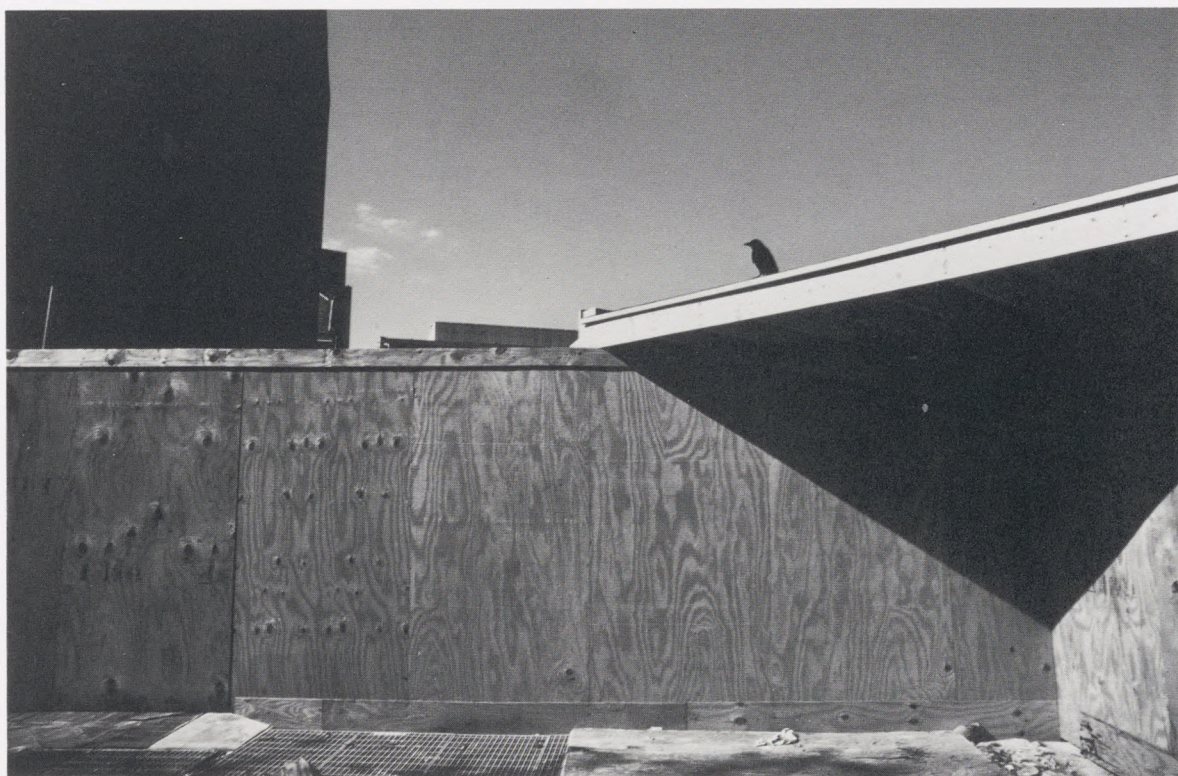
Selected Group Exhibitions

1980 Gallery 10, Ltd., Washington, D.C.

1982 SPIVA Art Center, Joplin, Missouri

1983 Washington Project for the Arts, Washington, D.C.
Zenith Gallery, Washington, D.C.

1984 Alcazar Gallery, Baltimore, Maryland



The Art of Dreaming

1984

Ektacolor print

Greg Hannan

Born: 1950, Washington, D.C.

Studied: George Washington University, Washington, D.C., 1968-70.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1974 Jane Haslem Gallery, Washington, D.C.
- 1975 Mt. St. Vincent University, Halifax, Nova Scotia
- 1983 Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1976 *Graphics Atlantic*, organized by Canada Arts Council
- 1980 *Second Laundry Show*, Artists Invitational Museum, Washington, D.C.
- 1981 *Options '81*, Washington Project for the Arts, Washington, D.C.
- 1982 *Hanover*, Osuna Gallery, Washington, D.C.
Four Imagists, Montpelier Art Center, Laurel, Maryland

Time to Get to Yellow

1983

Acrylic on found wood



Impossible Theater

Ardai Babarmast
Bob Boilen
Kirby Malone
Ro Malone
Donna Squier
Laurie Stepp

Impossible Theater, a collaborative group of artists with backgrounds in music, writing, and the visual arts, combine multi-image slide projection, digital electronic music, treated vocals, and stylized acting to create entertaining but not escapist works that encourage audiences to think about the connections between their individual lives and the conditions of society. The group was founded in 1982.

Selected Exhibitions

- 1982 *City of Strangers*, Baltimore Theater Project, Baltimore, Maryland
1983 *Whiz Bang: A Short History of Sound*, National Museum of American History, Smithsonian Institution, Washington, D.C.
Music for Unitards, Washington Project for the Arts, Washington, D.C.
1984 *Utoporama*, Yellow Springs Institute for Contemporary Studies and the Performing Arts
Painted Bride Art Center, Philadelphia

Social Amnesia 1985
Performance in
collaboration with John
Schneider



Jacob Kainen

Born: 1909, Waterbury, Connecticut.

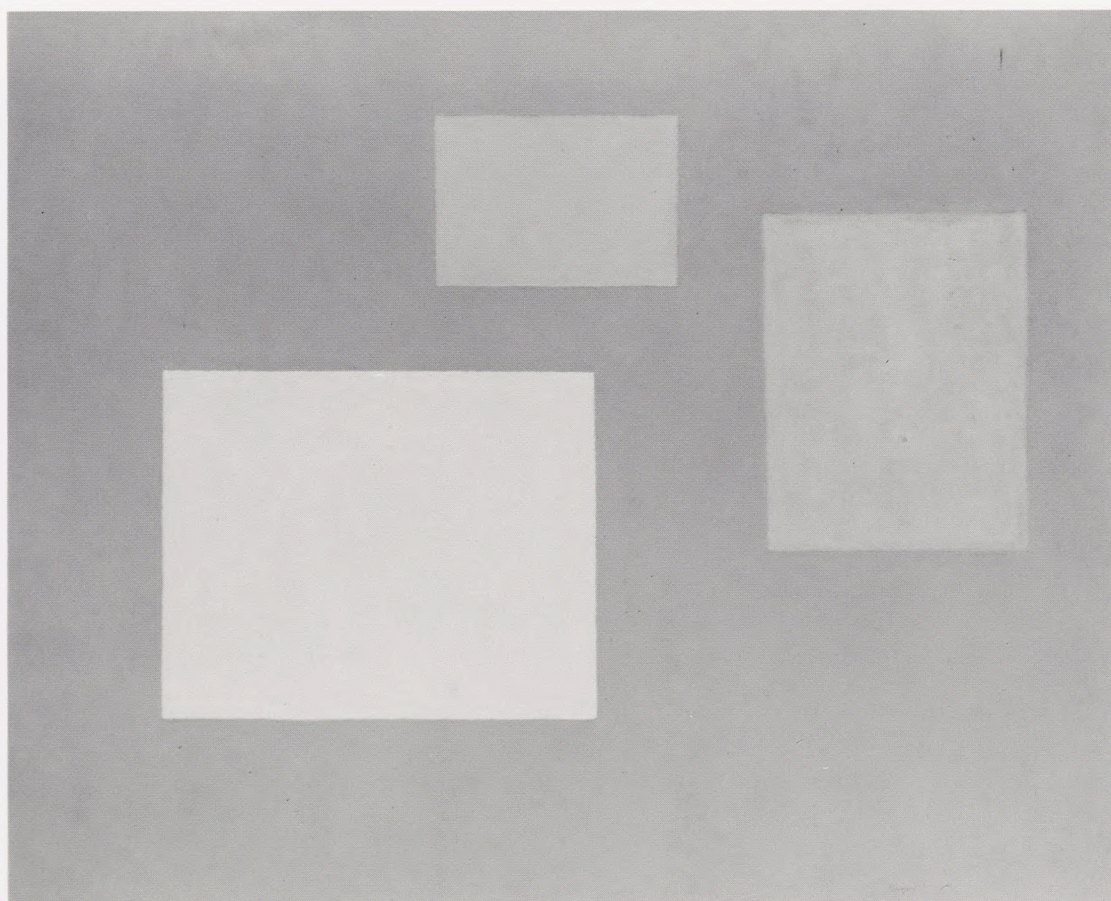
Studied: Art Students League, New York; New York Evening School of Industrial Art; Pratt Institute, New York, 1930.

Teaching: Washington Workshop, Washington, D.C., 1947-53; University of Maryland, College Park, 1970-71.

Lives: Chevy Chase, Maryland.

Selected Individual Exhibitions

- 1964 The Corcoran Gallery of Art
- 1979 Retrospective, National Collection of Fine Arts, Smithsonian Institution, and The Phillips Collection, Washington, D.C.
- 1980 The Phillips Collection, Washington, D.C.
- 1983 Sid Deutsch Gallery, New York
- 1984 Baumgartner Gallery, Washington, D.C.



Argosy XXII 1983
Oil on canvas

Patrice Kehoe

Born: 1952, Atlanta, Georgia.

Studied: University of North Carolina, Chapel Hill, B.F.A. 1973; Washington University, St. Louis, Missouri, M.F.A. 1977.

Teaching: University of Maryland, College Park, 1977 to present.

Lives: Hyattsville, Maryland.

Selected Individual Exhibitions

1980 *Paintings and Drawings*, Foundry Gallery, Washington, D.C.

1983 *New Paintings and Drawings*, Osuna Gallery, Washington, D.C.

Selected Group Exhibitions

1980 *Maryland Biennial 1980*, The Baltimore Museum of Art, Baltimore

1982 *Twenty from Washington, D.C.*, Lawndale Art Annex of the University of Houston, Houston

1983 *Hanover*, Osuna Gallery, Washington, D.C.

1984 *Contents Under Pressure*, Anton Gallery, Washington, D.C.

1985 *Evocative Abstraction*, Nexus Gallery, Philadelphia

First-fruits 1984
Oil on canvas



Jennie Lea Knight

Born: 1933, Washington, D.C.

Studied: Institute of Contemporary Arts, Washington, D.C. 1948-51; The American University, Washington, D.C., 1953-57.

Teaching: Studio Gallery School, Alexandria, Virginia, 1954-64; The Art League of Northern Virginia, 1970-76; The American University, Washington, D.C.

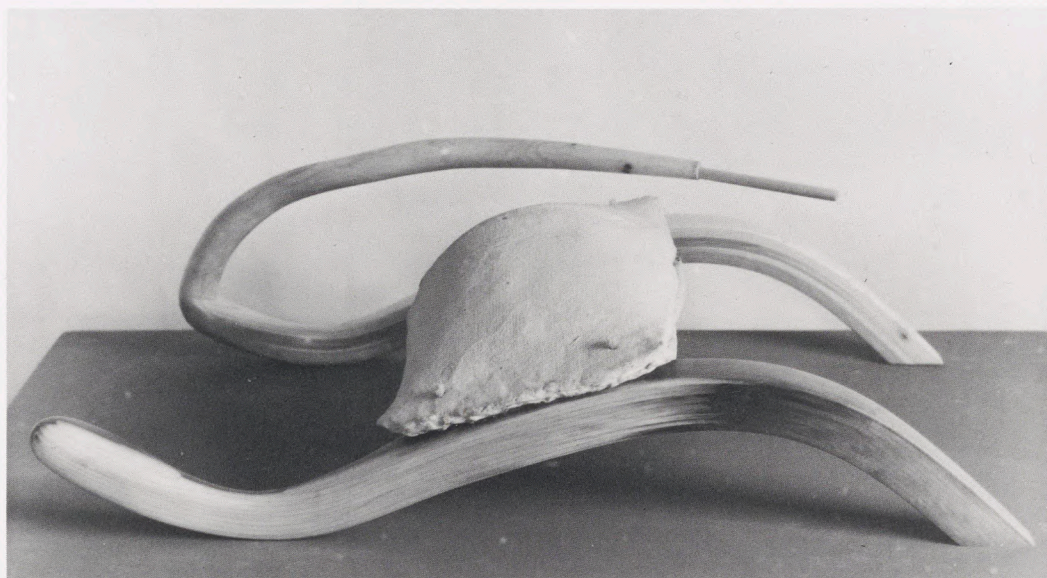
Lives: Broad Run, Virginia.

Selected Individual Exhibitions

- 1964 Jefferson Place Gallery, Washington, D.C.
- 1973 The Phillips Collection, Washington, D.C.
- 1974 The Catholic University of America, Washington, D.C.
- 1977 Diane Brown Gallery, Washington, D.C.

Selected Group Exhibitions

- 1970 *New Sculpture*, The Corcoran Gallery of Art
- 1972 *Washington Area Artists*, The Phillips Collection, Washington, D.C.
- 1976 *Three Washington Artists*, The Corcoran Gallery of Art
- 1980 *Images of the Seventies: Nine Washington Artists*, The Corcoran Gallery of Art
- 1984 *Sited Towards the Future: Proposals for Public Sculpture in Arlington County*, Arlington Arts Center, Arlington, Virginia



Sea Piece 1980
Laminated bent poplar,
dowel, stoneware, string

Arnold Kramer

Born: 1944, Cambridge, Massachusetts.

Studied: With Minor White, Arlington, Massachusetts, 1967–72.

Teaching: University of Maryland, College Park, 1970–81.

Lives: Washington, D.C.

Selected Individual Exhibitions

1974 The Phillips Collection, Washington, D.C.

1978 The Corcoran Gallery of Art

1979 P.S. 1, The Institute for Art and Urban Resources, New York

1981 Sander Gallery, Washington, D.C.

1984 Sander Gallery, New York



Winter 1984–85,
#1 1985
Ektacolor print

Walter Kravitz

Born: 1938, Chicago, Illinois.

Studied: School of the Art Institute of Chicago, Chicago, B.F.A.; Syracuse University, Syracuse, New York, M.F.A. 1967.

Teaching: Philadelphia College of Art, Philadelphia, 1967-73; University of South Dakota, Vermillion, 1974; George Mason University, Fairfax, Virginia, 1976 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1981 Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond
- 1982 Washington Project for the Arts, Washington, D.C.
Twenty from Washington, D.C., Lawndale Art Annex of the University of Houston, Houston
12th International Sculpture Conference, San Francisco
- 1984 Alternative Museum, New York

Selected Group Exhibitions

- 1979 Washington Project for the Arts, Washington, D.C.
- 1981 Jack Rasmussen Gallery, Washington, D.C.
- 1982 The Catholic University of America, Washington, D.C.
- 1983 Addison-Ripley Gallery, Washington, D.C.
- 1984 University of Richmond, Richmond, Virginia

Oliver's Folly(s) 1983
Acrylic and enamel on
plexiglass
(not in exhibition)



Leslie Kuter

Born: 1947, Philadelphia, Pennsylvania.

Studied: Beloit College, Beloit, Wisconsin, B.A. 1969.

Lives: Washington, D.C.

Selected Individual Exhibitions

1974 *Sport*, Clark/Stark Studio, Washington, D.C.

1978 *Autobiographical Art History Series*, Fraser's Stable, Washington, D.C.

1980 *Victims, Martyrs, and Gods*, Washington Project for the Arts, Washington, D.C.

1983 *New Works*, Fort Worth Gallery, Fort Worth, Texas

1984 *Political Positions*, Addison/Ripley Gallery, Washington, D.C.

Selected Group Exhibitions

1977 *Living Art Center*, Dayton, Ohio

1980 *Laundry Show* (originator and organizer with Bill Lombardo), Artists Invitational Museum, Washington, D.C.

1984 *Artists' Call Against U.S. Intervention in Central America*, Washington Project for the Arts, Washington, D.C.

1985 *Kraime Club*, New York

On South Africa 1985
Wool



Jerry Lake

Born: 1941, Manhattan, Kansas.

Studied: Virginia Commonwealth University, Richmond, B.F.A. 1966; Ohio University, Athens, M.F.A. 1968.

Teaching: Ohio University, Athens, 1967–68; The Corcoran School of Art, 1968–71; Arlington County Public Schools, Virginia, 1968–69; George Washington University, Washington, D.C., 1971 to present.

Lives: Lovettsville, Virginia.

Selected Individual Exhibitions

- 1969 Sign of Jonah Gallery, Washington, D.C.
Northern Virginia Community College, Bailey's Crossroads
The Sunday After the Monday Before, "The Now," Columbia, Maryland
1972 Hood College, Frederick, Maryland
1982 John Tyler Gallery, Northern Virginia Community College, Alexandria

Selected Group Exhibitions

- 1981 Virginia Museum Biannual Exhibition, Richmond
1983 2000 I Street Exhibition, Washington, D.C.
1984 World Bank Exhibition, Washington, D.C.
Dimock Gallery, George Washington University, Washington, D.C.
East Texas International Photography Exhibition



Untitled (from the
Genesis portfolio) 1984
Ektacolor print

Tadeusz Lapinski

Born: 1928, Poland.

Studied: Academy of Fine Arts, Warsaw, Poland, M.F.A. 1955.

Teaching: University of Maryland, College Park.

Lives: Silver Spring, Maryland.

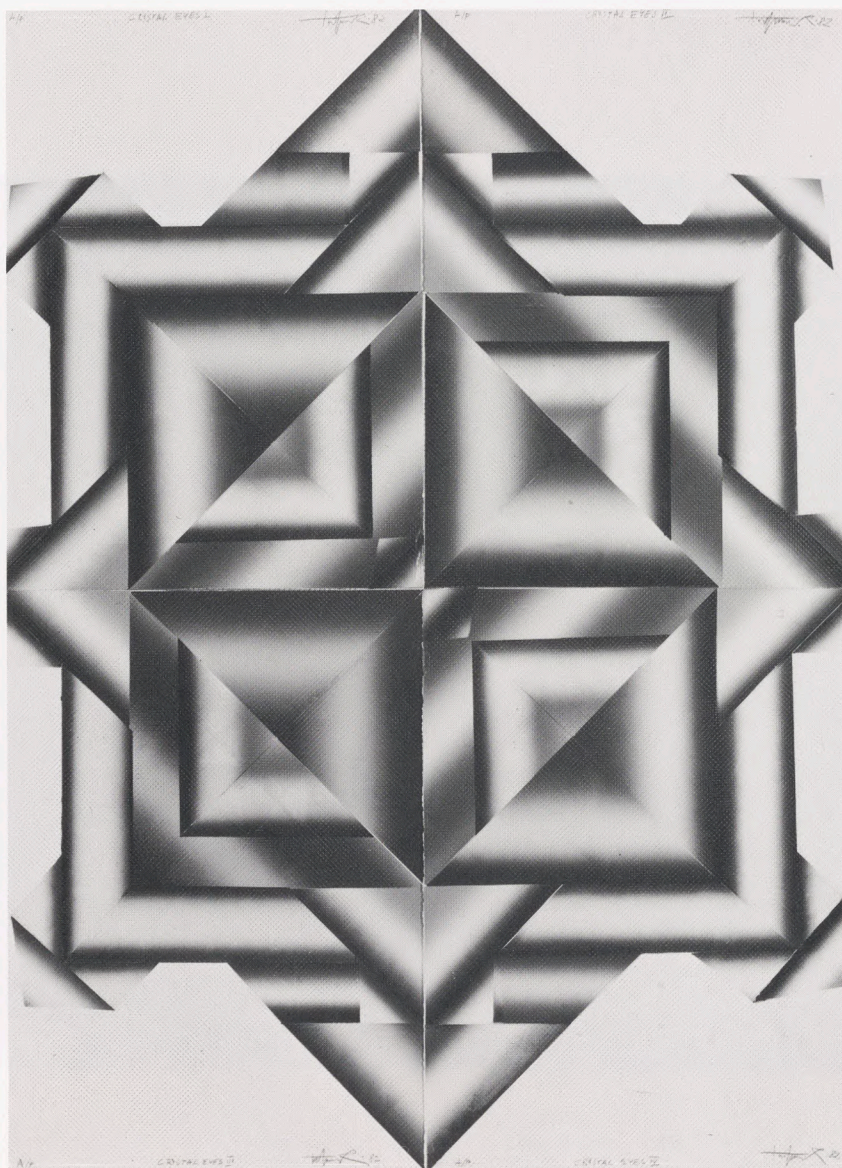
Selected Individual Exhibitions

- 1980 Stadtmuer Gallery, Villach, Austria
Museum of Slovenj Gradec, Yugoslavia
1981 Forum Gallery, Zagreb, Yugoslavia
Sun Gallery, Hayward, California
1982 *Lapinski Day*, Klevit Gallery, Washington, D.C.

Selected Group Exhibitions

- 1972 XXXVI Venice Biennale, Venice, Italy
1973 *Milan '73 International*, Milan, Italy
1977 *American Graphics in Venice*, Venice, Italy

Crystal Eyes I, II, III, IV
1982
Color lithograph



Born: 1950, Norfolk, Virginia.

Studied: Georgetown University, Washington, D.C., B.A. 1972; Northern Virginia Community College, Alexandria, 1974–76; Apeiron Workshops, Millerton, New York, 1976; University of Delaware, Newark, M.F.A. 1981.

Teaching: University of Delaware, Newark, 1978–81; Northern Virginia Community College, Alexandria, 1977 to present; Smithsonian Institution Resident Associates Program, Washington, D.C. 1980 to present; The Corcoran School of Art, 1985.

Lives: Arlington, Virginia.

Selected Individual Exhibitions

- 1982 *Photographs of Britain*, British Embassy, Washington, D.C.
1983 *American Accent: Photographs of Britain*, The RPS National Centre for Photography, Bath, England

Selected Group Exhibitions

- 1976 *Washington Area Photographers*, The Corcoran Gallery of Art
1978 *Virginia Photographers*, Virginia Museum of Fine Arts, Richmond
Seven Washington Photographers, Washington Project for the Arts, Washington, D.C.
1980 *Washington Photography in the Seventies: A Different Light*, Washington Project for the Arts, Washington, D.C.
1981 *Summer Show*, Photo Gallery, New York



Arlington, VA 1984
Silver gelatin print

Val Lewton

Born: 1937, Santa Monica, California.

Studied: Whitman College, Walla Walla, Washington, B.A. 1959; Claremont College, Claremont, California, M.F.A. 1962.

Teaching: University of California, Riverside, 1962-63; Northern Virginia Community College, Annandale, 1970-71; Georgetown University, Washington, D.C., 1982.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1971 Georgetown University Gallery, Washington, D.C.
- 1974 The Catholic University of America, Washington, D.C.
- 1977 Studio Gallery, Washington, D.C.
- 1979 Cosmos Club, Washington, D.C.
- 1983 Plum Gallery, Kensington, Maryland

Selected Group Exhibitions

- 1965 *The 1965 Maryland Regional Exhibition*, The Baltimore Museum of Art, Baltimore
- 1976 *Signs of Life*, Renwick Gallery, Smithsonian Institution, Washington, D.C.
- 1977 *Seventy-seven Washington Artists*, Washington Project for the Arts, Washington, D.C.
- 1980 *Washington Realists*, Middendorf Gallery, Washington, D.C.
- 1982 *Ten Plus Ten Plus Ten, Washington Painting 1982*, The Corcoran Gallery of Art



*H Street
Demolition 1984
Acrylic on canvas*

Ed Love

Born: 1936, Los Angeles, California.

Studied: Los Angeles City College, Los Angeles, 1958–60; University of Southern California, Los Angeles, 1960–62; California State University, Los Angeles, B.F.A. 1966, M.F.A. 1967; University of Uppsala, Sweden, 1967–68.

Teaching: Howard University, Washington, D.C., 1968 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1973 *Ed Love*, The Corcoran Gallery of Art
1976 *Winter in America*, Washington Project for the Arts, Washington, D.C.
1981 *Winter in America*, Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1980 *Power Objects*, Howard University, Washington, D.C.
11th International Sculpture Conference, Washington, D.C.
Voices Beyond the Veil, University of Maryland, Baltimore

Nyabingi (for Robert Nesta Marley) 1984
Polychromed welded steel



J. W. Mahoney

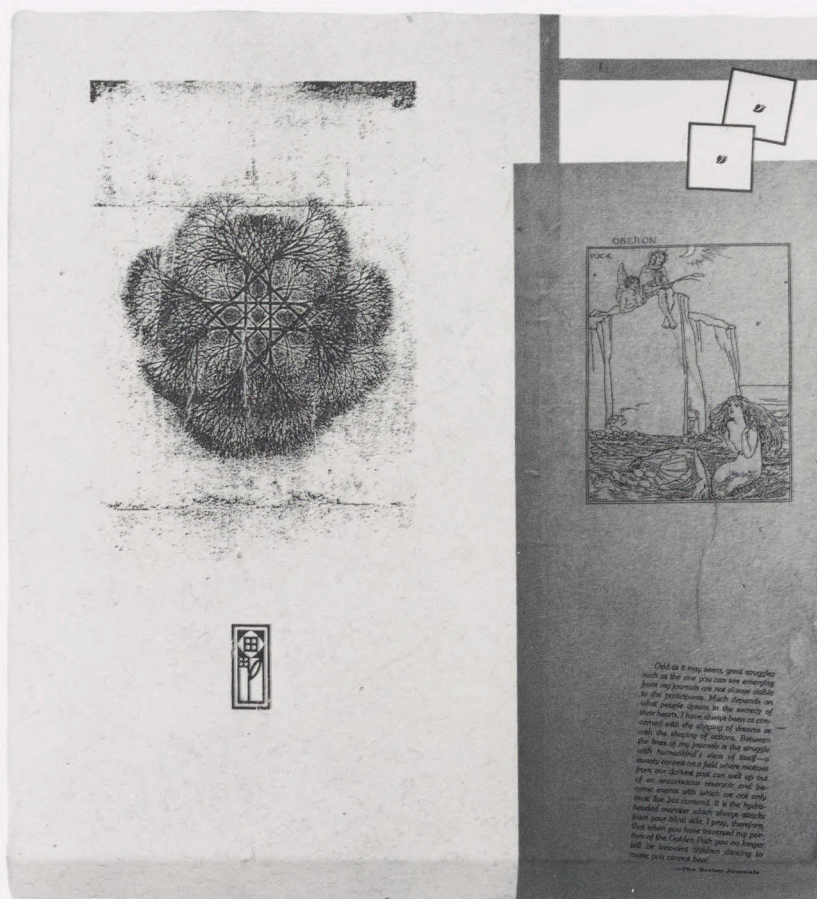
Born: 1949, Gainesville, Florida.

Studied: Harvard University, Cambridge, Massachusetts, B.F.A. 1972.

Lives: Arlington, Virginia.

Selected Group Exhibitions

- 1978 Harvard University, Cambridge, Massachusetts
 36 Hours, Museum of Temporary Art, Washington, D.C.
 1982 *A Salon and Friends*, R Street Gallery, Washington, D.C.
 1984 *Images, Words: Sharron Antholt, J.W. Mahoney, Bing McCoy*, Foundry Gallery, Washington, D.C.



Falling Leaves 1985
 Manufactured images
 with colored pencil on
 wood

Percy B. Martin

Born: 1943, Danville, Virginia.

Studied: The Corcoran School of Art, 1964–69; Haystack Mountain School of Craft, Massachusetts, 1975; National Collection of Fine Arts Graphic Workshop, Washington, D.C., 1980.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1972 Anne Hathaway Gallery, Washington, D.C.
- 1977 Gallery 10, Washington, D.C.
- 1982 Rubenstein Art Gallery, Washington, D.C.
- 1984 Charles County Community College

Selected Group Exhibitions

- 1976 *Migraciones*, Traveling exhibition throughout Latin America
- 1979 Howard University Art Gallery, Washington, D.C.



Temple of the Diety
1983
Color etching

Rogelio Maxwell

Born: 1949, Panama City, Panama.

Studied: American Institute of Banking, New York, 1967-68; School of Visual Arts, New York, 1969-70; Washington International College, 1976-77; Washington Musical Institute, 1980 to present.

Teaching: Colony South Brooklyn Houses, Brooklyn, New York, 1971-72; Centro Grafico, Washington, D.C. 1979-80.

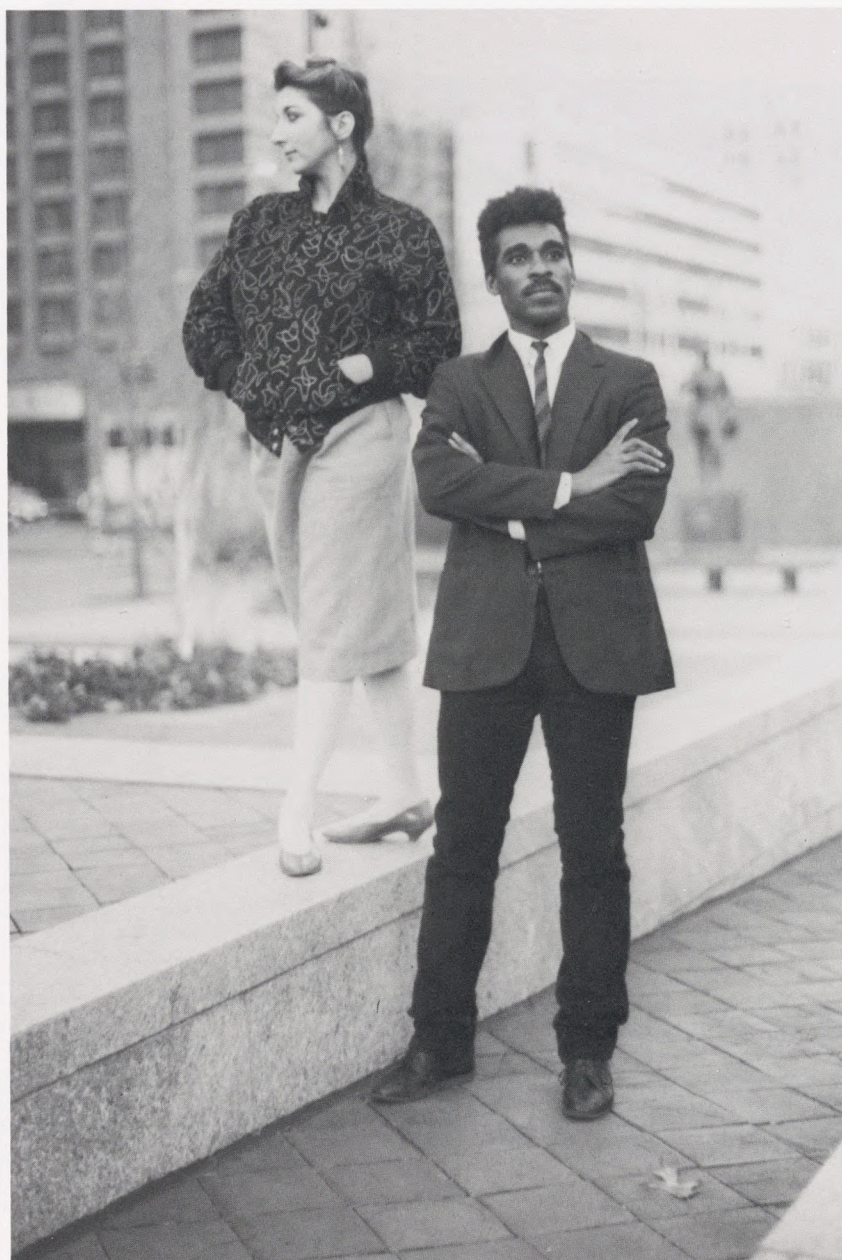
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1979 P Street Paperworks, Local 1743, Washington, D.C.
- 1982 *A Night of New Music*, Columbia Station, Washington, D.C.
- 1984 The Pavilion at the Old Post Office, Washington, D.C. (solo flute performances)

Selected Group Exhibitions

- 1980 Museum of Temporary Art, Washington, D.C. (flute performance with Vacuum Cleaner Quartet)
Hardart Gallery, Washington, D.C. (cello and flute performance with Momentary Forum)
- 1982 *Fall on 7th and D*, New Music in the Afternoon, Washington Project for the Arts, Washington, D.C.
- 1984 *Voyage el Voyeur*, Fondo del Sol Visual Art and Media Center, Washington, D.C.
- 1985 *How I Do What I Do When I Feel What I Feel*, Washington Project for the Arts, Washington, D.C.



The artist with living sculpture piece 1984 (not in exhibition)

Born: 1940, Washington, D.C.

Studied: University of Virginia, Charlottesville, B.A.; Pratt Institute, New York, M.F.A.

Teaching: George Mason University, Fairfax, Virginia.

Lives: Delaplane, Virginia.

Selected Individual Exhibitions

- 1978 Diane Brown Gallery, Washington, D.C.
- 1982 Diane Brown Sculpture Space, Washington, D.C.
- 1983 C. Grimaldis Gallery, Baltimore, Maryland
- 1985 C. Grimaldis Gallery, Baltimore, Maryland
Arnold and Porter, Washington, D.C.

Selected Group Exhibitions

- 1982 *20 Sculptors*, Virginia Museum of Fine Arts, Richmond
- 1983 *Sculpture Space Baltimore*, Baltimore, Maryland
- 1984 *Sited Towards the Future: Proposals for Public Sculpture in Arlington County*, Arlington Arts Center, Arlington, Virginia
Diane Brown Gallery, New York



Chignon 1985
Welded steel

Judy Miller

Born: 1946, Ft. Wayne, Indiana.

Studied: Syracuse University, Syracuse, New York, B.F.A. 1971; Virginia Commonwealth University, Richmond, M.F.A. 1980.

Teaching: Northern Virginia Community College, Annandale, 1981 to present.

Lives: Alexandria, Virginia.

Selected Individual Exhibitions

1980 Anderson Gallery, Richmond, Virginia

1984 Anton Gallery, Washington, D.C.

1985 Second Street Gallery, Charlottesville, Virginia

Selected Group Exhibitions

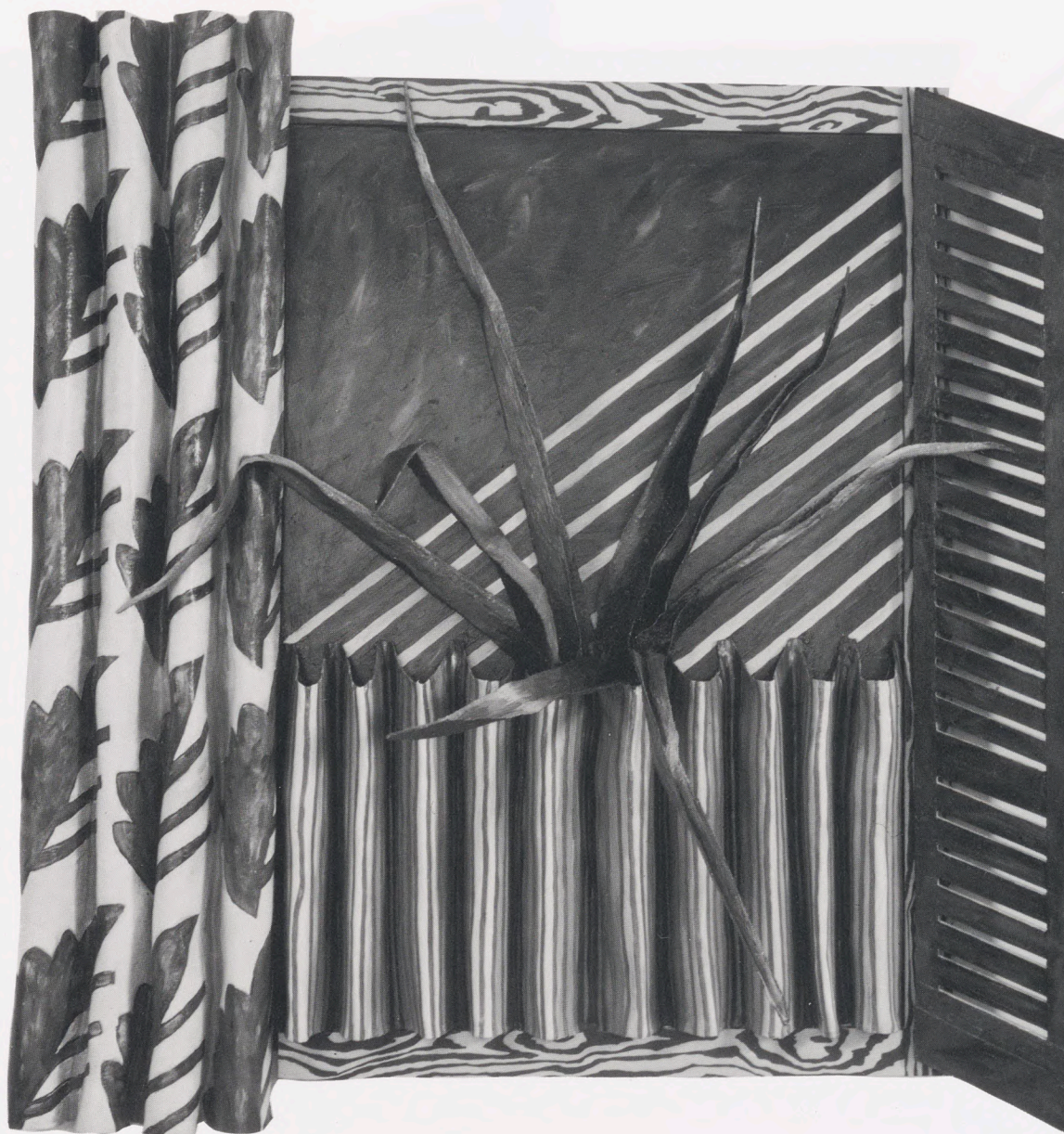
1982 *The Expressive Anecdotes: Directions in Figurative Art*, Virginia Museum of Fine Arts, Richmond

1984 *Essential and Irrational*, Maryland Art Place, Baltimore
Zones 1 . . . 5: Site-Specific Sculpture in Downtown Locations by 5 Washington Artists, Washington Project for the Arts, Washington, D.C.

Alexandria Sculpture Festival, Alexandria, Virginia

Washington Sculpture: Prospects and Perspectives, Artist Space, Washington, D.C.

Cafe Exquisique 1984
Rhoplex, hardware cloth,
wood



Dolores Milmoe

Born: 1947, Chicago, Illinois.

Studied: The Art Institute of Chicago, Chicago, 1971; Pennsylvania Academy of the Fine Arts, Philadelphia, 1977.

Lives: Takoma Park, Maryland.

Selected Individual Exhibitions

- 1981 Carnegie-Mellon Institute, Pittsburgh, Pennsylvania
- 1982 St. Mary's College, Notre Dame, Indiana
- 1984 Gallery 10, Washington, D.C.
Pennsylvania Academy of the Fine Arts, Philadelphia

Selected Group Exhibitions

- 1976 Pennsylvania Academy of the Fine Arts, Philadelphia
- 1978 Silvermine, New Canaan, Connecticut
- 1979 Yale University, New Haven, Connecticut
- 1980 The American Academy and Institute of Arts and Letters, New York
- 1981 Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania

Pit Stop 1984
Painting on wood



Pat Molella

Born: 1940, Akron, Ohio.

Studied: Ohio Wesleyan University, Delaware, Ohio, B.A.; Syracuse University, Syracuse, New York; The Corcoran School of Art.

Teaching: The Corcoran School of Art; State University of New York at Fredonia; Washington Community Video Center.

Lives: Washington, D.C.

Selected Individual Exhibitions

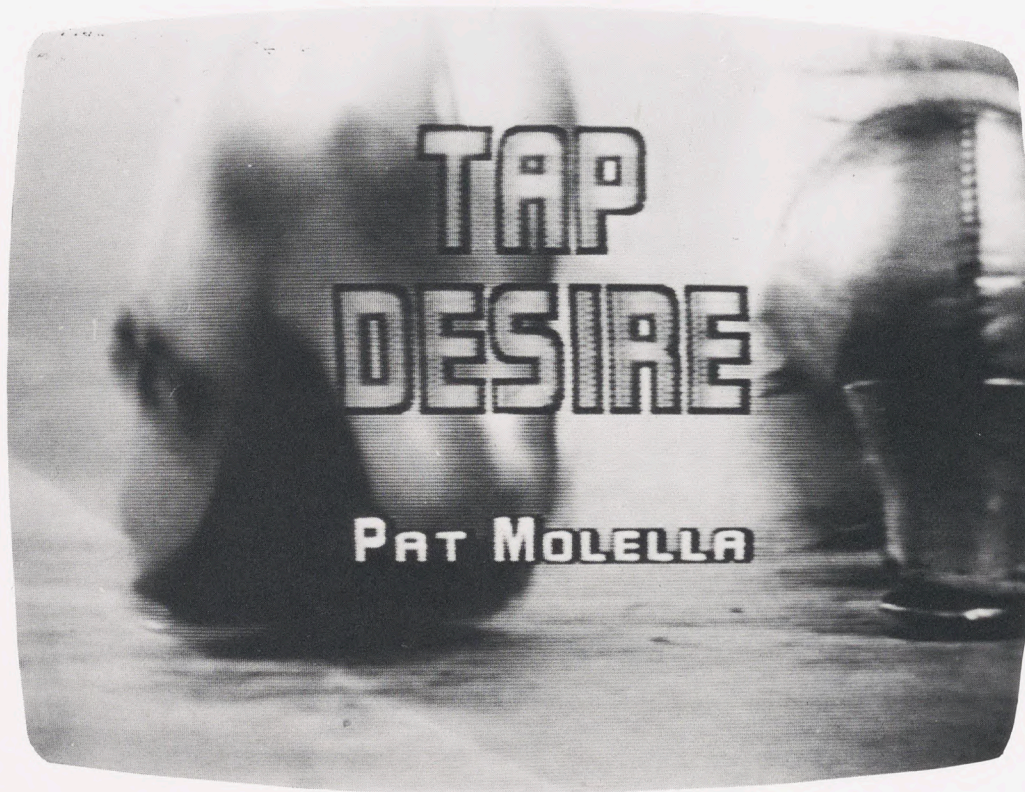
1983 School 33, Baltimore, Maryland

1985 Washington Project for the Arts, Washington, D.C.
An Evening of Exchange, Dance Exchange, Washington, D.C.

Selected Group Exhibitions

1974 Everson Museum of Art of Syracuse and Onondaga County, Syracuse, New York
Global Village, New York, New York

1984 Maryland Art Place, Baltimore
Image Links, Fondo del Sol Visual Art and Media Center, Washington, D.C.



Tap Desire 1984
3/4" videotape

Born: 1951, Sylva, North Carolina.

Studied: University of North Carolina, Chapel Hill, B.F.A. 1975; Cranbrook Academy of Art, Bloomfield Hills, Michigan, M.F.A. 1978.

Teaching: Artist-in-Residence, Paris Gibson Square, Great Falls, Montana, 1980–82; University of Montana, Missoula, 1983–84.

Lives: Arlington, Virginia.

Selected Individual Exhibitions

- 1979 Western Carolina University, Cullowhee, North Carolina
- 1981 Silver Bow Arts Association, Butte, Montana
Dust the Ghosts with Flour, Paris Gibson Square, Great Falls, Montana
- 1982 Fort Shaw Memorial Exhibition, Paris Gibson Square, Great Falls, Montana
- 1983 *Disparate Information: It's Here Somewhere*, Paris Gibson Square, Great Falls, Montana

Selected Group Exhibitions

- 1980 Sculpture Invitational, Detroit Artists' Market, Detroit
- 1981 15th Annual National Exhibition, Del Mar College, Corpus Christi, Texas
- 1982 *Current Artists-in-Residence*, Yellowstone Arts Center, Billings, Montana
- 1984 University of Montana Exchange Exhibition with Zhejiang Academy of Fine Arts, Hangzhou, People's Republic of China
Zaner Gallery, Rochester, New York



Four-Armed 1984
Welded steel

Nan Montgomery

Born: 1935, Boston, Massachusetts.

Studied: Boston Museum School of Fine Arts, Boston, 1954–57; Yale School of Art, New Haven, Connecticut, B.F.A. 1960; The Corcoran School of Art, 1975–77.

Lives: Bethesda, Maryland.

Selected Individual Exhibitions

- 1982 Montpelier Cultural Arts Center, Laurel, Maryland
- 1983 C. Grimaldis Gallery, Baltimore, Maryland
- 1985 C. Grimaldis Gallery, Baltimore, Maryland

Selected Group Exhibitions

- 1978 *Maryland Biennial 1978*, The Baltimore Museum of Art, Baltimore
- 1982 Jack Rasmussen Gallery, Washington, D.C.
Middendorf/Lane Gallery, Washington, D.C.
- 1983 *Summer*, Osuna Gallery, Washington, D.C.
- 1984 *Abstract Painting and Sculpture*, Gallery K, Washington, D.C.

Signal 1985
Oil on canvas



Tom Nakashima

Born: 1941, Seattle, Washington.

Studied: Loras College, Dubuque, Iowa, B.A. 1966; University of Notre Dame, South Bend, Indiana, M.A. 1967, M.F.A. 1968.

Teaching: The Catholic University of America, Washington, D.C., 1981 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1980 Henri Gallery, Washington, D.C.
- 1981 Barbara Balkin Gallery, Chicago
- 1982 Henri Gallery, Washington, D.C.
- 1984 Henri Gallery, Washington, D.C.

Selected Group Exhibitions

- 1982 Barbara Balkin Gallery, Chicago
- 1983 Alexandria Sculpture Festival, Alexandria, Virginia
Anton Gallery, Washington, D.C.
- 1984 Henri Gallery, Washington, D.C.

No Me Pises 1984
Oil on canvas



Gayil Nalls

Born: 1953, Washington, D.C.

Studied: Virginia Commonwealth University, Richmond, 1971-72; National Academy of Design, New York, 1972; The Parsons School of Design, New York, 1973-74; The New School for Social Research, New York, 1973-74; The American University, Washington, D.C., 1974; The Corcoran School of Art, 1975.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1979 Jean Marie Antone Gallery, Annapolis, Maryland
- 1981 McIntosh/Drysdale Gallery, Washington, D.C.
- 1982 Ernst de Jong Gallery, Pretoria, South Africa
- 1983 Susan Caldwell Gallery, New York
- 1984 Brody's Gallery, Washington, D.C.

Selected Group Exhibitions

- 1982 *Collectors Gallery XVI*, Marion Koogler McNay Art Institute, San Antonio, Texas
- 1983 *Eccentrics*, Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina
- 1984 *Painting and Sculpture Today 1984*, Indianapolis Museum of Art, Indianapolis
- Evocations: Essential and Irrational*, Maryland Art Place, Baltimore
- 1985 *Art for Collectors*, The Federal Reserve Board, Washington, D.C.



*Christmas Protest/
Monstrous Winter* 1984
Acrylic on handmade
paper

Michael B. Platt

Born: 1948, Washington, D.C.

Studied: Columbus College of Art and Design, Columbus, Ohio, B.F.A. 1970; Howard University, Washington, D.C., M.F.A. 1973; George Washington University, Washington, D.C., 1976; Hartford University, Hartford, Connecticut, 1977.

Teaching: The Corcoran School of Art, 1981-84; Northern Virginia Community College, Alexandria, 1973 to present.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1973 Franz Bader Gallery, Washington, D.C.
Howard University, Washington, D.C.
- 1976 Franz Bader Gallery, Washington, D.C.
- 1980 Franz Bader Gallery, Washington, D.C.
- 1985 Franz Bader Gallery, Washington, D.C.

Selected Individual Exhibitions

- 1970 Ohio State University, Columbus
- 1980 Howard University, Washington, D.C.
Ed Sindin Gallery, New York
- 1985 Fondo del Sol Visual Art and Media Center, Washington, D.C.
Dade County Library, Miami, Florida

Mixed media installation
(not in exhibition)



Virginia Quesada

Born: 1951, Great Neck, New York.

Studied: State University of New York at Albany, B.A. 1974; Center for Contemporary Music, Mills College, Oakland, California, M.F.A. 1976.

Teaching: Center for Contemporary Music, Mills College, Oakland, California, 1974-76; Virginia Commonwealth University, Richmond, 1978-80; The American University, Washington, D.C., 1980-83.

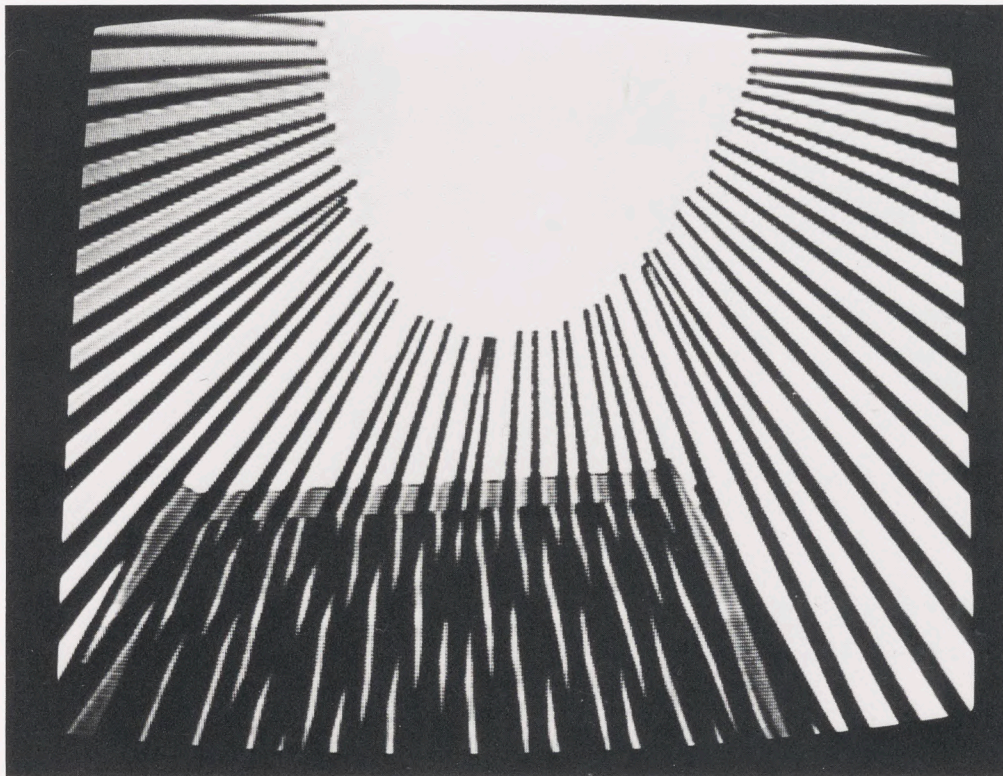
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1978 *Foghorns, Music by Ships Passing through the Night*, San Francisco Museum of Modern Art, San Francisco
1980 *Live Video DJ Show*, Kitchen Center for Video and Music
Electronic Dance, City One Arts Festival, Richmond, Virginia
1984 *Pictures That Sing*, Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1982 *23rd Area Exhibition: Video*, The Corcoran Gallery of Art
1983 *Halloween Special*, nationally broadcast by Video West
1984 National Sony Video Festival, American Film Institute, Los Angeles, California
1985 Mid-Atlantic Festival Showcase, 1985 International Festival of Women's Films and Videotapes, The John F. Kennedy Center for the Performing Arts, Washington, D.C.



Pictures That Sing 1984
3/4" videotape

Born: 1944, Columbus, Ohio.

Studied: Pennsylvania State University, University Park, B.S. 1966; The Corcoran School of Art, 1975-77; The Maryland Institute, College of Art, Baltimore, M.F.A. 1982.

Teaching: Smithsonian Institute Resident Associates Program, Washington, D.C., 1984 to present.

Lives: Silver Spring, Maryland.

Selected Individual Exhibitions

1983 C. Grimaldis Gallery, Baltimore, Maryland

Selected Group Exhibitions

1983 Maryland Artists Exhibition, Towson State University, Towson, Maryland

Artscape '83, The Maryland Institute, College of Art, Baltimore

Maryland Biennial: Works on Paper, The Baltimore Museum of Art, Baltimore

1985 *Neo-Primitivism*, Gallery K, Washington, D.C.



Peeper's Delight 1985
Graphite, colored pencil,
crayon

V. V. Rankine

Born: Boston, Massachusetts.

Studied: The Phillips Collection Art School, Washington, D.C., 1942–43; Amedee Ozenfant School, New York, 1944–46; Black Mountain College, Beria, North Carolina, 1947–48.

Teaching: Hunter College, New York, 1970–73; University of Maryland, College Park, 1979–82.

Lives: Washington, D.C.

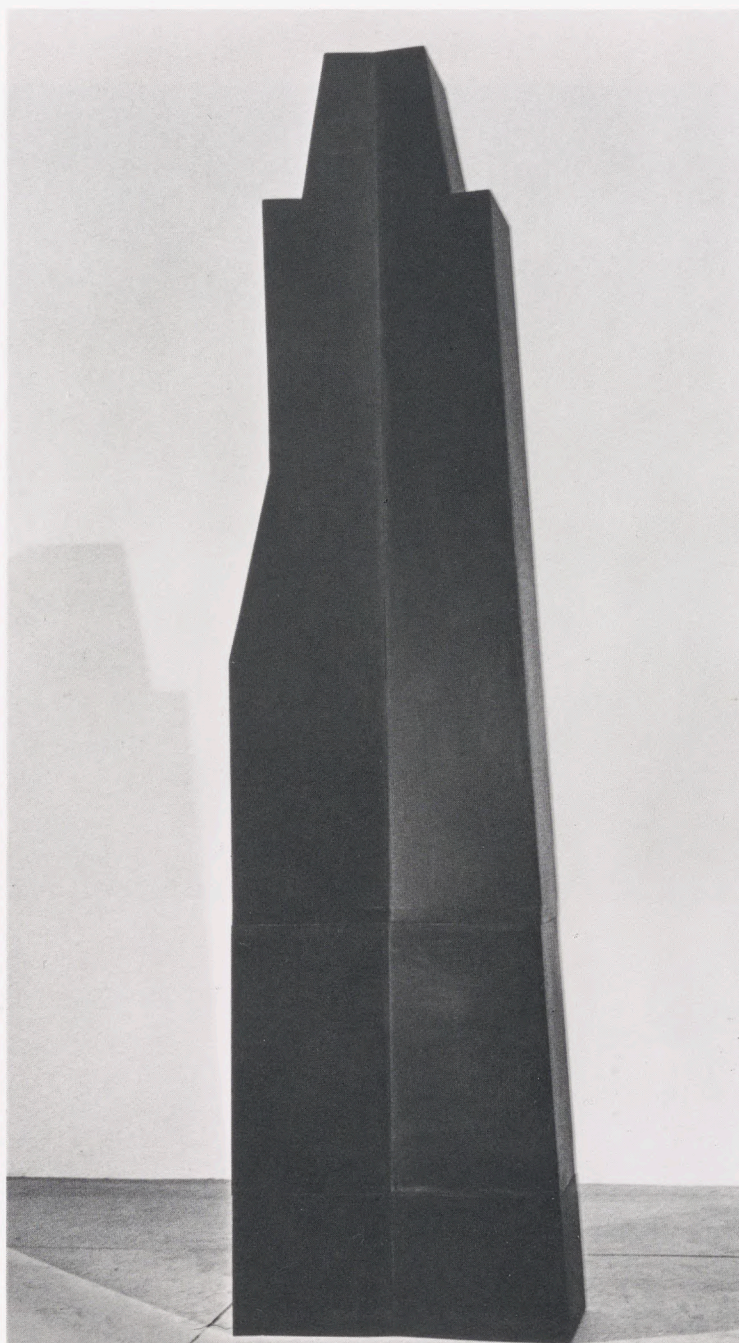
Selected Individual Exhibitions

- 1966 Betty Parsons Gallery, New York
- 1969 Benson Gallery, Bridgehampton, New York
- 1973 Betty Parsons Gallery, New York
- 1980 Barbara Fiedler Gallery, Washington, D.C.
- 1984 Phoenix II, Washington, D.C.

Selected Group Exhibitions

- 1966 Museum of Modern Art, New York
- 1968 *Four American Artists*, Axiom Gallery, London
- 1969 *Painting and Sculpture Today 1969*, Indianapolis Museum of Art, Indianapolis
- 1980 *11th International Sculpture Conference*, Washington, D.C.
- 1982 *12th International Sculpture Conference*, San Francisco

The Women Before the Gate 1981–85
Plexiglass



W. C. Richardson

Born: 1953, San Diego, California.

Studied: University of North Carolina, Chapel Hill, B.F.A. 1975; Washington University, St. Louis, Missouri, M.F.A. 1977.

Teaching: University of Maryland, College Park, 1978 to present.

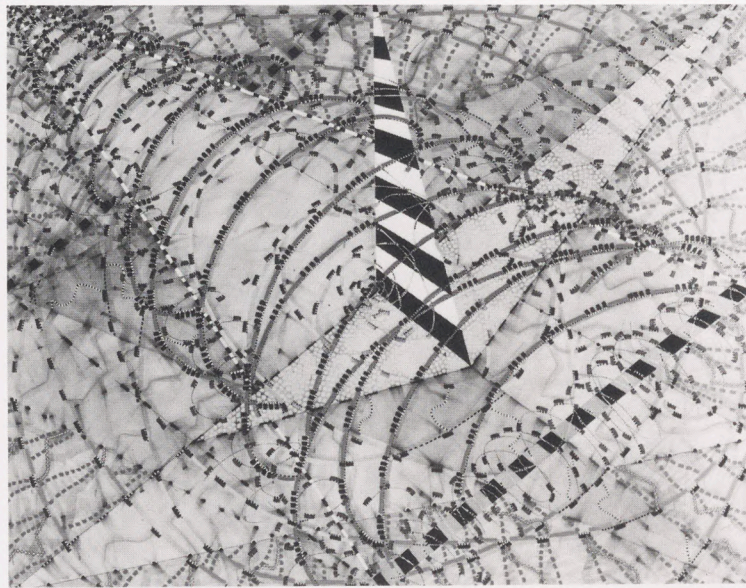
Lives: Hyattsville, Maryland.

Selected Individual Exhibitions

- 1980 *Works on Paper*, Foundry Gallery, Washington, D.C.
- 1982 *Paintings and Drawings*, Osuna Gallery, Washington, D.C.
- 1985 *Double Paintings and Works on Paper*, Osuna Gallery, Washington, D.C.

Selected Group Exhibitions

- 1981 *4 at 10*, Gallery 10, Washington, D.C.
- 1982 *Twenty from Washington, D.C.*, Lawndale Art Annex of the University of Houston, Houston
- 1983 *Maryland Biennial: Works on Paper*, The Baltimore Museum of Art, Baltimore
- 1984 *Four from the Top: A Look at Four Maryland Fellowship Winners*, State House, Annapolis, Maryland
- 1985 *Evocative Abstraction*, Nexus Gallery, Philadelphia



A Comet's Hearing

1984

Oil and acrylic on canvas

RODFORCE and Generator Exchange

Three people make up *RODFORCE and Generator Exchange*: Sherman Fleming, Eleanor Johnson, and Haig Paul. Artistic director Sherman Fleming holds a masters degree from the Hartford Art School in Hartford, Connecticut. Eleanor Johnson, a graduate of the University of Texas, is a visual artist and an independent curator. Haig Paul, who has performed with *RODFORCE* since 1974, is a graduate of Virginia Commonwealth University, Richmond.

City of Monuments 1985
Performance with drawings, slides, toys, gestures, chanting

Since 1980 *RODFORCE and Generator Exchange* have been researching psycho-physical behavior and conducting a series of performances called *States of Suspense*. This performance, *City of Monuments*, is the seventh in that twelve-part investigation.

Selected Exhibitions

- 1981 *Fault*, Washington Project for the Arts, Washington, D.C.
- 1983 *Something Akin to Living*, Artscape '83, Baltimore, Maryland
Mammoth Time, Washington Project for the Arts, Washington, D.C.
- 1984 *Tonto Beaver*, Maryland Art Place, Baltimore
- 1985 *Axvapor*, Performance Rodeo, Houston



Robin Rose

Born: 1946, Ocala, Florida.

Studied: Florida State University, B.F.A. 1968, M.F.A. 1972.

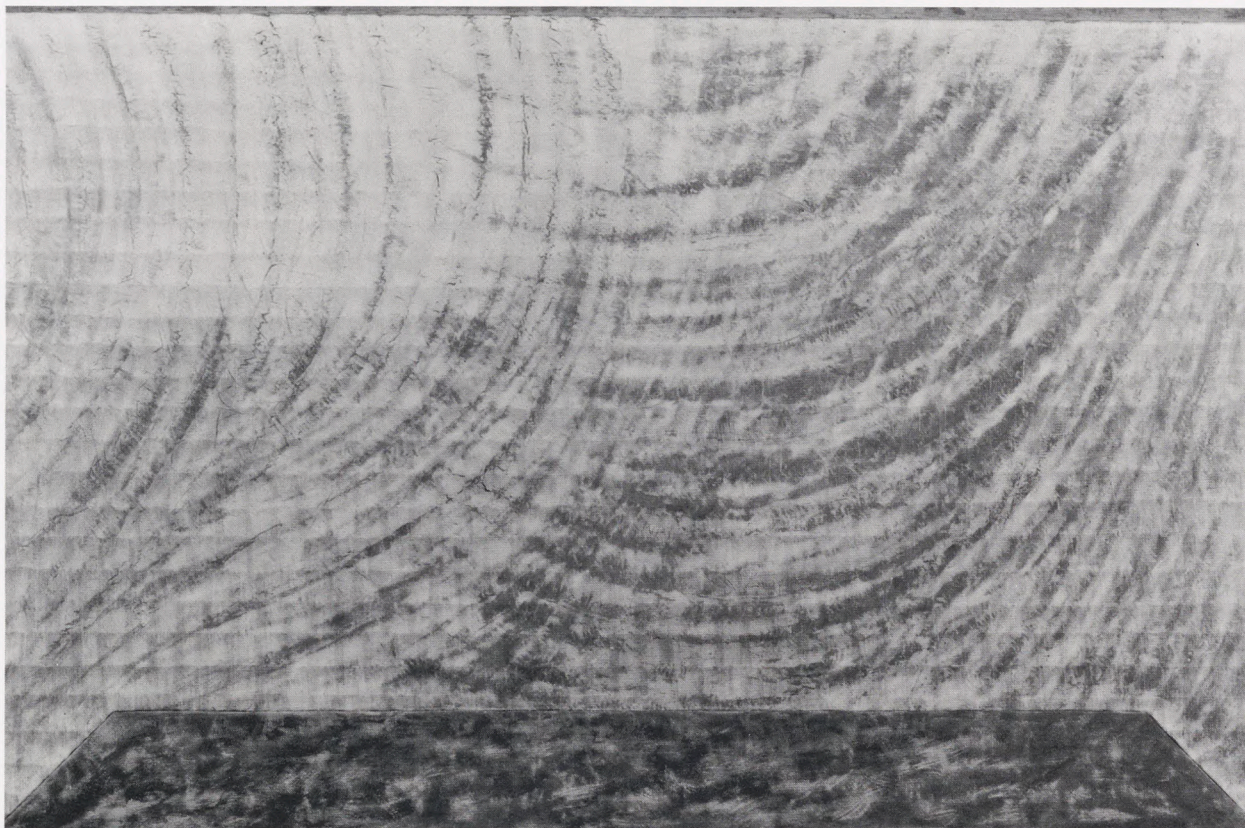
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1976 National Academy of Sciences, Washington, D.C.
- 1977 Middendorf/Lane Gallery, Washington, D.C.
- 1979 Elise Meyer Gallery, New York
- 1981 Middendorf/Lane Gallery, Washington, D.C.
- 1983 Montgomery College, Takoma Park, Maryland

Selected Group Exhibitions

- 1978 *Ten Washington Artists*, Southern Alleghenies Museum of Art, Loretto, Pennsylvania
- Five Washington Artists*, St. Petersburg Museum of Fine Arts, St. Petersburg, Florida
- 1981 *Cagnes Sur Mer International Painting Exhibition*, Cagnes Sur Mer, France
- 1982 *Ten Plus Ten Plus Ten: Washington Painting 1982*, The Corcoran Gallery of Art
- 1983 *Abstractions from The Phillips Collection*, George Mason University, Fairfax, Virginia



Between Buildings

1981-85

Encaustic and ground
pigments on linen
mounted on aluminum
panel

Joe Shannon

Born: 1933, Lares, Puerto Rico.

Studied: The Corcoran School of Art, 1954; Temple School of Art, Tucson, Arizona, 1955.

Teaching: The Corcoran School of Art, 1982 to present.

Lives: Bethesda, Maryland.

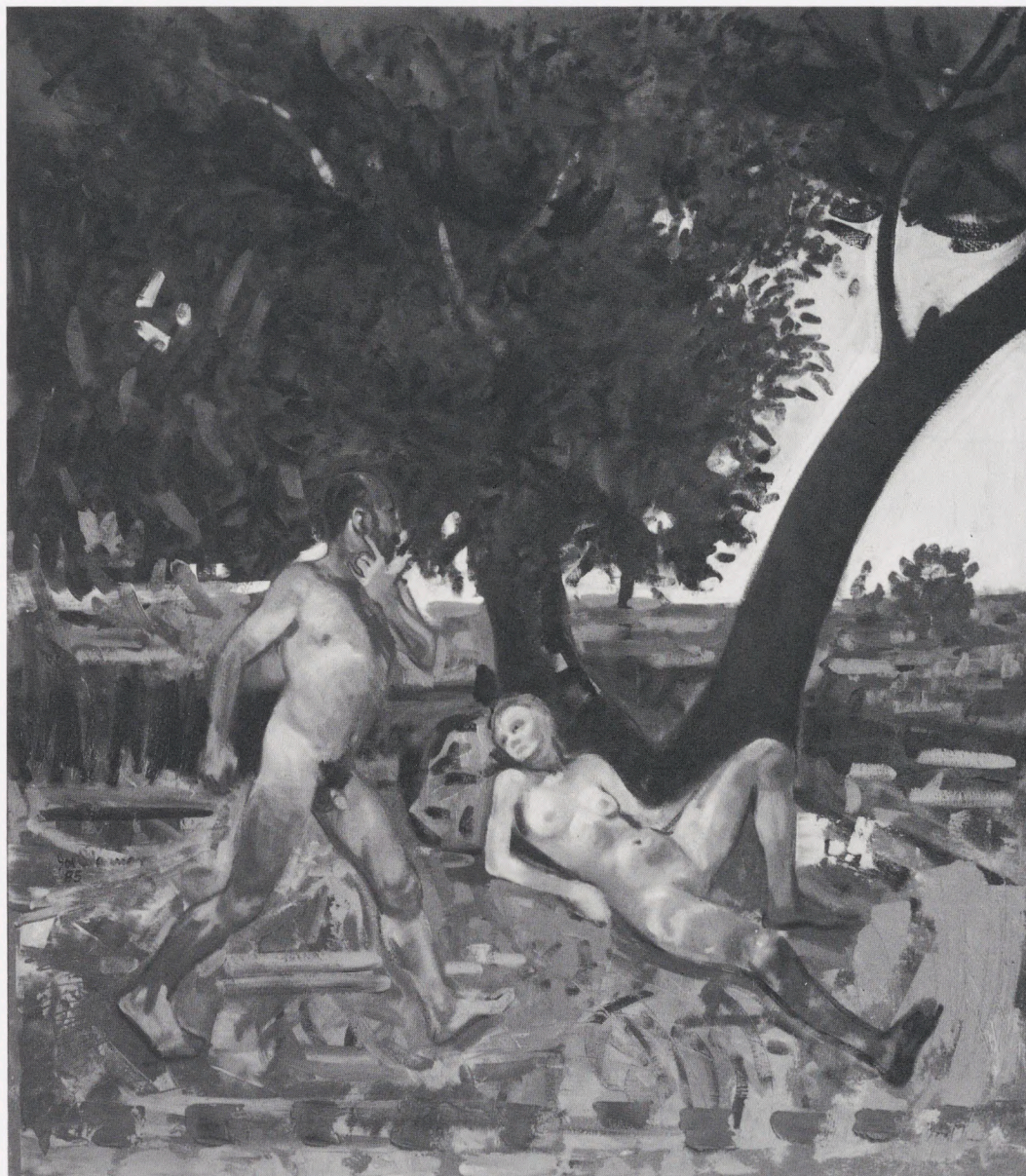
Garden (The Tempest)—
2nd State 1985
Oil on canvas

Selected Individual Exhibitions

- 1956 Studio Gallery, Tucson, Arizona
- 1969 The Corcoran Gallery of Art
- 1979 The Chrysler Museum, Norfolk, Virginia
- 1980 Tibor de Nagy Gallery, New York
- 1983 Jane Haslem Gallery, Washington, D.C.

Selected Group Exhibitions

- 1973 *Divergent Representation: Five Contemporary Artists*, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1974 *Washington Figurative Artists*, The Corcoran Gallery of Art
- 1980 *Meta-Realities*, Washington Project for the Arts, Washington, D.C.
- 1981 *Of Time and Place: American Figurative Art from the Corcoran Gallery*, The Corcoran Gallery of Art and Smithsonian Institution Traveling Exhibitions Service, Washington, D.C.
- Art and the Law*, Minnesota Museum of Art, St. Paul



Carol G. Siegel

Born: 1939, New York, New York.

Studied: New York University, New York, 1958–60; The American University, Washington, D.C., B.A. 1961; Northern Virginia Community College, 1977–83.

Teaching: Open University, Washington, D.C., 1983; Alexandria Recreation Department, Alexandria, Virginia, 1984, 1985.

Lives: Alexandria, Virginia.

Selected Individual Exhibitions

1981 Photo Fair IV, Falls Church, Virginia

Selected Group Exhibitions

1982 National Alliance of Artists, New York University, New York

Arlington Arts Center, Arlington, Virginia

Washington Women's Art Center, Washington, D.C.

1983 Northern Virginia Photography Show, Arlington, Virginia

Kathleen Ewing Gallery, Washington, D.C.



Boy with Yellow Bathing Cap

1984

Ektacolor print

Claudia Smigrod

Born: 1949, New York, New York.

Studied: Alfred University, Alfred, New York, B.F.A. 1971; George Washington University, Washington, D.C., M.F.A. 1978.

Teaching: George Washington University, Washington, D.C., 1976 to present; Northern Virginia Community College, Loudon, 1979–80, Alexandria campus 1980–81, 1983; Smithsonian Institution Resident Associates Program, Washington, D.C., 1979–80; The Corcoran School of Art, 1980–81, 1983, 1985; Mount Vernon College, Washington, D.C., 1981; Trinity College, Washington, D.C., 1983.

Lives: Alexandria, Virginia.

Selected Individual Exhibitions

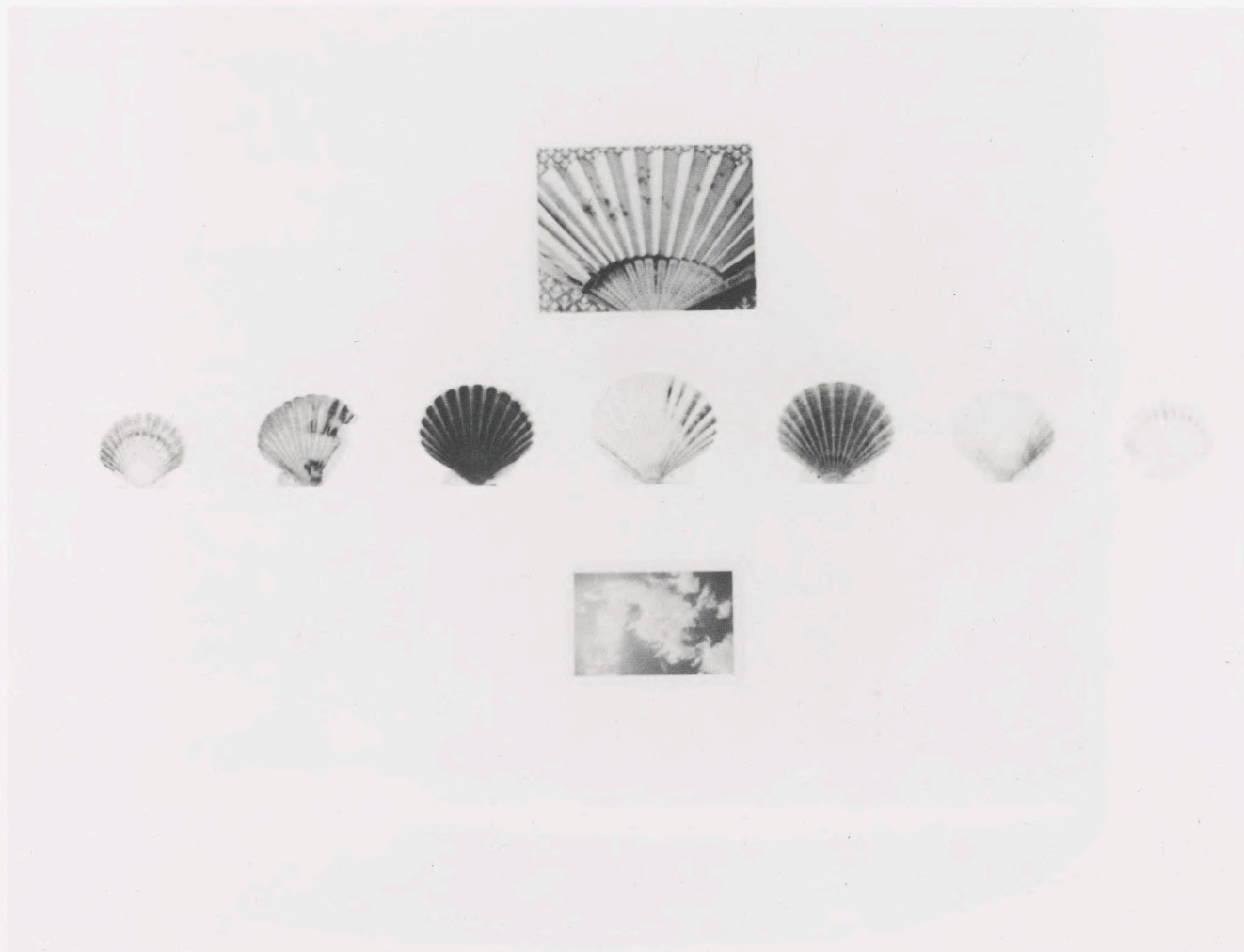
- 1978 Jean Marie Antone Gallery, Annapolis, Maryland
- 1981 Rochester Institute of Technology, Rochester, New York

Selected Group Exhibitions

- 1979 *Hot Shots: 25 Photographers*, Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina
- 1980 *Washington Photography in the Seventies, A Different Light*, Washington Project for the Arts, Washington, D.C.
- 1981 *Fourteen Southern Photographers*, Nexus Gallery, Atlanta
- 1982 *Washington Photography: Images of the Eighties*, The Corcoran Gallery of Art
- 1983 *Virginia Photographers 1983*, Virginia Museum of Fine Arts, Richmond

Untitled 1985

Collage of a color photograph, sea shells, and a gold-toned photograph on Rives BFK paper



Carroll Sockwell

Born: 1943, Washington, D.C.

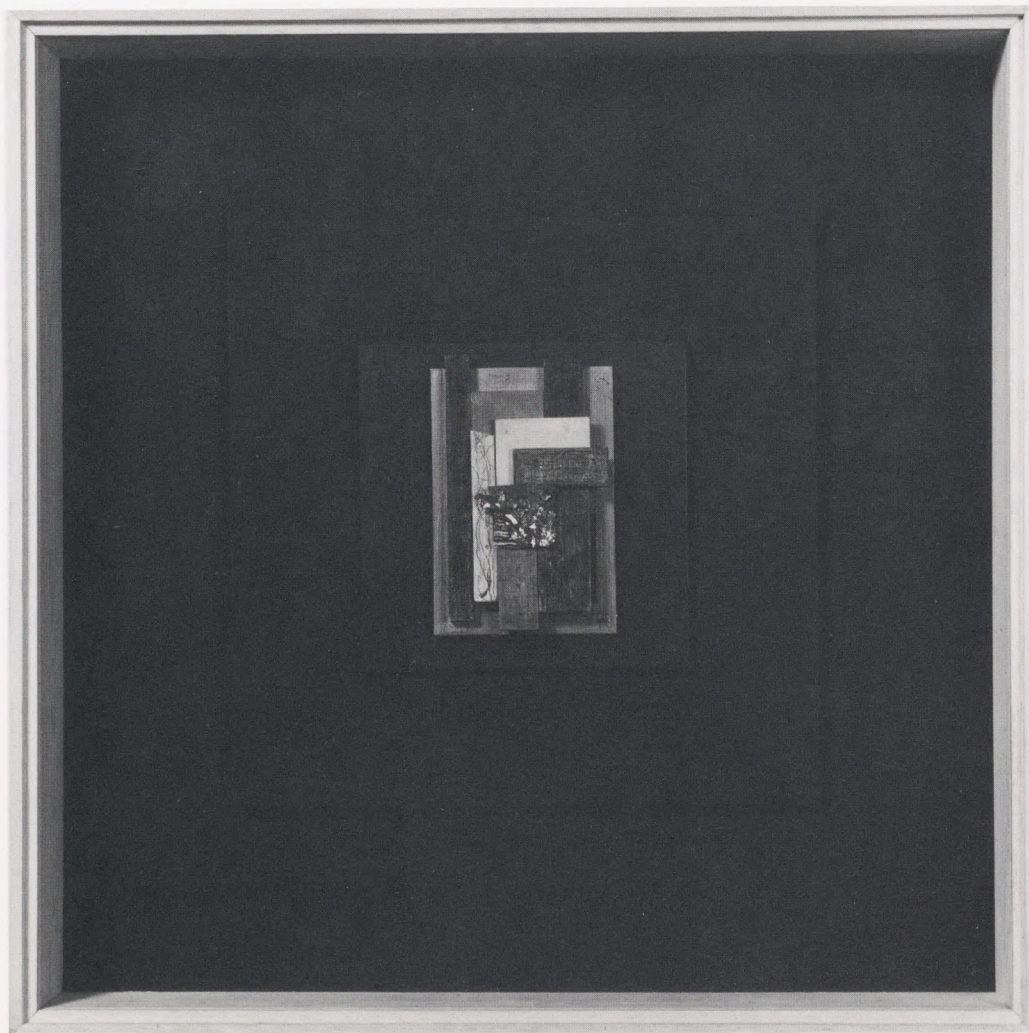
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1970 Jefferson Place Gallery, Washington, D.C.
- 1974 The Corcoran Gallery of Art
- 1975 Middendorf Gallery, Washington, D.C.
- 1978 Fraser's Stable, Washington, D.C.
- 1983 Lunn Gallery, Washington, D.C.

Selected Group Exhibitions

- 1968 *New Painting Structure*, The Corcoran Gallery of Art
- 1970 *Washington: Twenty Years*, The Baltimore Museum of Art, Baltimore
- 1971 *Exhibition of Washington Artists*, The Phillips Collection, Washington, D.C.
- 1980 *American Drawings in Black and White*, The Brooklyn Museum, Brooklyn, New York
- 1985 *27 Ways of Looking at American Drawings*, Rice University, Houston, Texas



A Wise Tale 1979
Painted wood relief

Jeff Spaulding

Born: 1947, Ann Arbor, Michigan.

Studied: Central Michigan University, Mt. Pleasant, A.B. 1970; Pennsylvania State University, State College, M.F.A. 1974.

Teaching: Albion College, Albion, Michigan, 1975-79; University of Maryland, College Park, 1979 to present.

Lives: Hyattsville, Maryland.

Selected Individual Exhibitions

- 1982 *Jeff Spaulding—Sculpture*, Gallery 10, Washington, D.C.
1984 Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1980 *Maryland Biennial 1980*, The Baltimore Museum of Art, Baltimore
1982 *Ten Washington Sculptors*, 12th International Sculpture Conference, Metropolitan Art Services Gallery, San Francisco
1983 *Flatworks: Non-3-Dimensional Work by Sculptors*, Washington Project for the Arts, Washington, D.C.
1984 *Sited Towards the Future: Proposals for Public Sculpture in Arlington County*, Arlington Arts Center, Arlington, Virginia
Sculpture '84, Washington Square Building, Washington, D.C.

Sidewinder 1985
Asphalt on cedar



Linda Swick

Born: 1948, Bedford, Ohio.

Studied: Kent State University, Kent, Ohio, B.A. 1970; Florida State University, Tallahassee, M.F.A. 1977.

Teaching: Florida State University, Tallahassee, 1976-77.

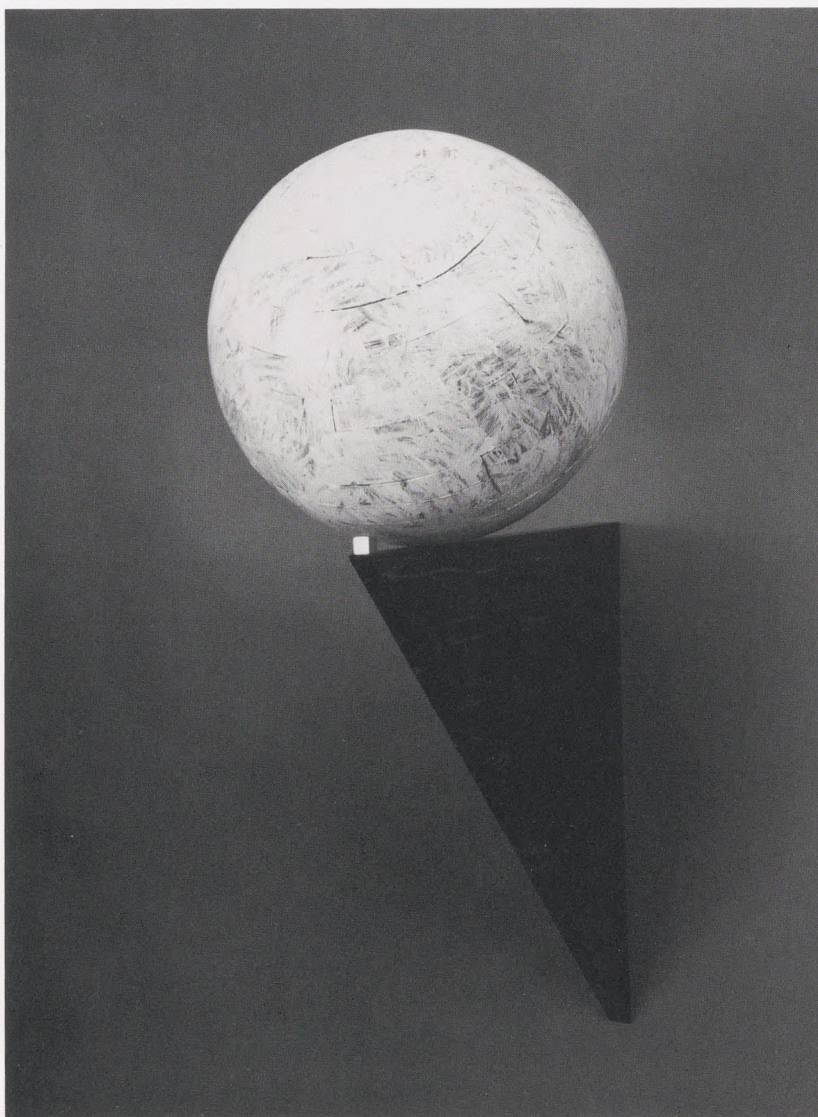
Lives: Washington, D.C.

Selected Individual Exhibitions

- 1977 Florida State University, Tallahassee
- 1978 Fraser's Stable, Washington, D.C.
- 1979 Washington Project for the Arts, Washington, D.C.
- 1980 DW Gallery, Dallas

Selected Group Exhibitions

- 1977 *New Orleans Biennial*, New Orleans Museum of Art
- 1980 *Texas Fine Arts Association Annual*, Laguna Gloria Art Museum, Austin, Texas
- 1981 *Narrative Wood*, The Corcoran Gallery of Art
- 1983 The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1984 *Evocations*, Maryland Art Place, Baltimore



*Temporary
Solution* 1984
Wood, enamel, gold leaf

Stephen Lee Szabo

Born: 1940, Berwick, Pennsylvania.

Studied: Pennsylvania State University, State College, 1958–61; Art Center School of Design, Los Angeles, California, 1964–66.

Teaching: Maine Photographic Workshops, Rockport, 1976–79; The American University, Washington, D.C., 1978–79; Rencontres Internationales, Arles, France, 1980–81; The Corcoran School of Art, 1979 to present.

Lives: Fort Washington, Maryland.

Selected Individual Exhibitions

- 1977 International Center of Photography, New York
Fine Arts Museum of the South, Mobile, Alabama
The Baltimore Museum of Art, Baltimore
1981 Rencontres Internationales, Arles, France
Contrasts Gallery, London

Selected Group Exhibitions

- 1973 The Phillips Collection, Washington, D.C.
1978 Vinci 1840, Paris
1979 *Auto as Icon*, International Museum of Photography, George Eastman House, Rochester, New York
1981 *Portrait d'Arbes*, Centre Culturel de Boulogne, Paris
1982 *Washington Photography: Images of the Eighties*, The Corcoran Gallery of Art



Beach Series #1 1984
Silver gelatin print

Hilda Thorpe

Born: 1919, Baltimore, Maryland.

Studied: The American University, Washington, D.C., 1955–59.

Teaching: Mount Vernon Junior College, Washington, D.C., 1961–67; The Corcoran School of Art, 1967; The American University, Washington, D.C., 1971–82.

Lives: Alexandria, Virginia.

Selected Individual Exhibitions

- 1966 Institute of Contemporary Art, Lima, Peru
- 1975 The Phillips Collection, Washington, D.C.
- 1978 Wolfe Street Gallery, Washington, D.C.
- 1983 Addison/Ripley Gallery, Washington, D.C.
- 1984 Artists Space, Washington, D.C.

Selected Group Exhibitions

- 1970 *Small Sculpture from America*, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1977 *New Ways with Paper*, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1981 *The Friends 20th Anniversary Exhibition*, The Corcoran Gallery of Art
- 1984 *Sculpture: Exploring Three Dimensions*, Smithsonian Institution Traveling Exhibitions Service, Washington, D.C.
Cityspaces, Alexandria Sculpture Festival, Alexandria, Virginia

Studio installation 1985
Handmade paper and
cotton net
(not in exhibition)



Maria Velez

Born: 1946, San Juan, Puerto Rico.

Studied: University of Pittsburgh, B.A. 1965; The Corcoran School of Art, 1971-76.

Lives: Washington, D.C.

Selected Individual Exhibitions

1983 *Sculpture*, Fondo del Sol Visual Art and Media Center, Washington, D.C.

Selected Group Exhibitions

1978 *22nd Area Exhibition: Works on Paper*, The Corcoran Gallery of Art

1983 *Options '83*, Washington Project for the Arts, Washington, D.C.

1984 *Ship Shapes*, Midtown Gallery, Washington, D.C.

Boxformations, The Foundry Gallery, Washington, D.C.



Laudi 1985
Hardwoods

Born: 1953, Baltimore, Maryland.

Studied: Arena Stage, Washington, D.C.; The Catholic University of America, Washington, D.C.; George Washington University, Washington, D.C.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1982 *Selection of Short Works*, Fondo del Sol Visual Art and Media Center, Washington, D.C.
1983 *New Short Works*, EZTV Video Gallery, Los Angeles
New Short Works, Tate Gallery, London
Video-D, Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1984 *New South Artists*, Anthology Film Archives, New York
Performance Art Videos, EZTV Video Gallery, Los Angeles
Image Links, Fondo del Sol Visual Art and Media Center, Washington, D.C.
1985 *Options '85*, Washington Project for the Arts, Washington, D.C.
Public Domain, L.A.C.E. Gallery, Los Angeles



Thru the CRT 1985
¾" videotape

Denise Ward-Brown

Born: 1953, Philadelphia, Pennsylvania.

Studied: Penland School of Crafts, Penland, North Carolina, 1973; Haystack Mountain School of Crafts, Deer Isle, Maine, 1973-74; Tyler School of Art, Temple University, Philadelphia, B.F.A. 1975; Howard University, Washington, D.C., M.F.A. 1984.

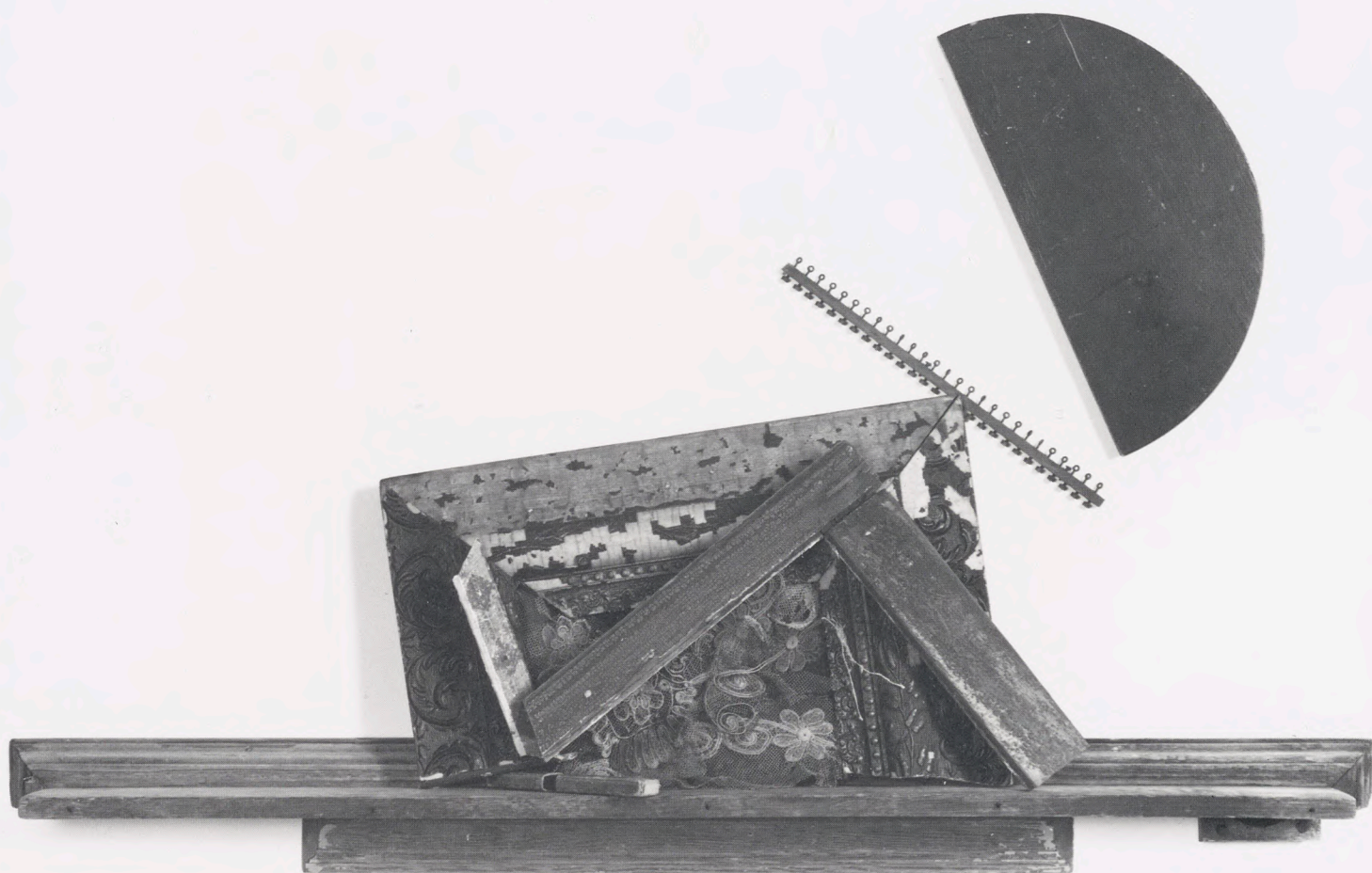
Lives: Washington, D.C.

Selected Individual Exhibitions

1984 *History as Content*, Washington Project for the Arts, Washington, D.C.
Thresholds and Portals, Cinque Gallery, New York

Selected Group Exhibitions

1984 *2nd Annual J. McLaughlin Memorial Exhibition*, The Phillips Collection, Washington, D.C.
Impressions, Port of History Museum, Philadelphia
Washington Sculpture, Georgetown Artists' Space, Washington, D.C.



Contingent 1985
Assemblage

Born: 1948, Baltimore, Maryland.

Studied: The Maryland Institute, College of Art, Baltimore, B.F.A. 1970; Washington University, St. Louis, Missouri, 1971-73; University of Wisconsin, Madison, M.F.A. 1976.

Teaching: Guest Artist, The Maryland Institute, College of Art, Baltimore, 1984-85.

Lives: Alexandria, Virginia.

Selected Individual Exhibitions

- 1978 Washington Project for the Arts, Washington, D.C.
- 1982 *Sleepers*, Fendrick Gallery, Washington, D.C.
- 1983 *Sculpture*, Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina
- 1984 *Evolving Forms*, The Athenaeum, Alexandria, Virginia

Selected Group Exhibitions

- 1979 *Uncommon Visions*, Memorial Art Gallery, University of Rochester, New York
- The Figure in Sculpture*, Institute of Contemporary Art, Virginia Museum of Fine Arts, Richmond
- 1980 *Images of the Seventies: Nine Washington Artists*, The Corcoran Gallery of Art
- 1983 *Dogs*, Museum of Contemporary Art, Chicago
- 1984 *AVA3*, San Antonio Museum of Art, San Antonio, Texas

Below the Surface 1982
Mixed media installation



Andrea Way

Born: 1949, San Francisco, California.

Studied: Indiana University, Bloomington, B.A. 1971.

Lives: Alexandria, Virginia.

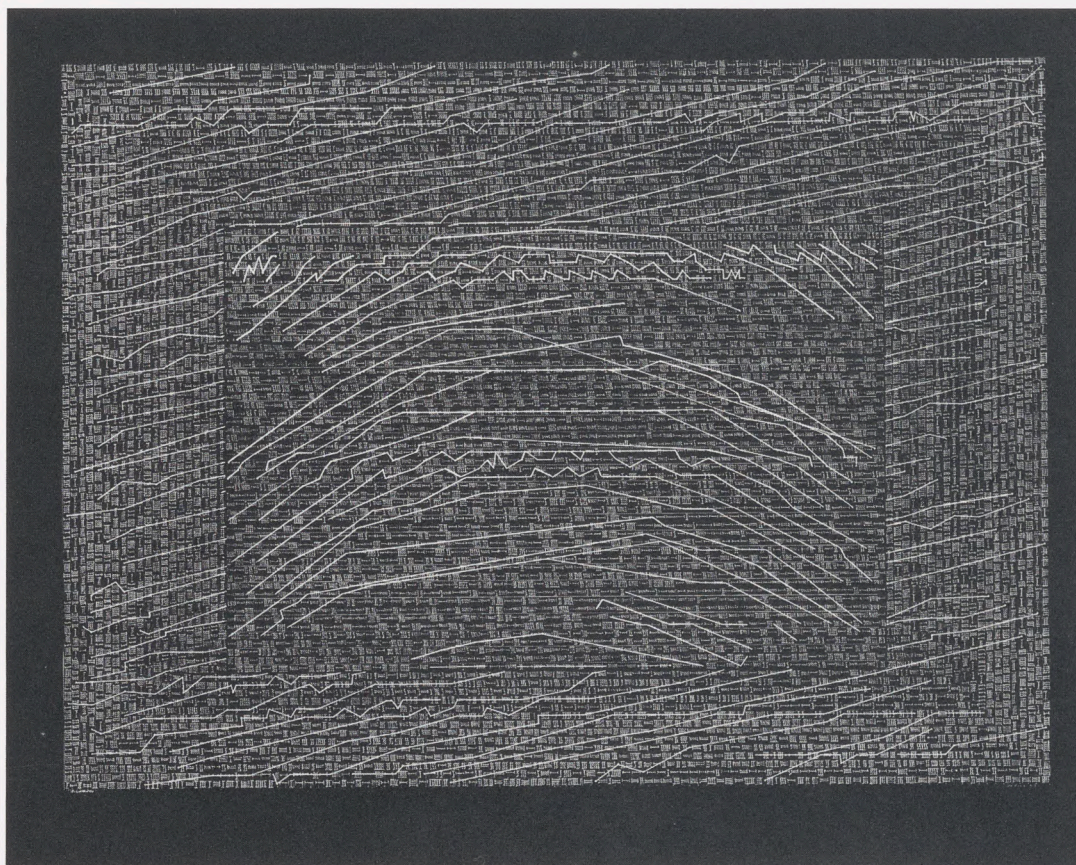
Selected Individual Exhibitions

- 1978 Northern Virginia Art League, Alexandria, Virginia
- 1980 Barbara Fiedler Gallery, Washington, D.C.
- 1982 BR Kornblatt Gallery, Washington, D.C.
- 1983 Fendrick Gallery, Washington, D.C.

Selected Group Exhibitions

- 1979 *Elements in Art: Texture*, Arlington Arts Center, Arlington, Virginia
- 1980 *Elements in Art: Form*, Arlington Arts Center, Arlington, Virginia
- 1982 Arlington Arts Center, Arlington, Virginia
- 1984 *Labor Intensive Abstraction*, The Clock Tower, New York
- 1985 *Selections 28*, The Drawing Center, New York

Airwaves 1985
Pen and ink on paper



Born: 1951, Cincinnati, Ohio.

Studied: Northwestern University, Evanston, Illinois, B.A.

1973; University of Cincinnati, Cincinnati, Ohio, J.D. 1977; The Corcoran School of Art, 1980–82.

Lives: Washington, D.C.

Selected Individual Exhibitions

1984 *Hotland Paintings*, Gallery 10, Ltd., Washington, D.C.

Selected Group Exhibitions

1983 *The Ritz Hotel Exhibition*, organized by New York Collaborative Projects, Inc. and the Washington Project for the Arts

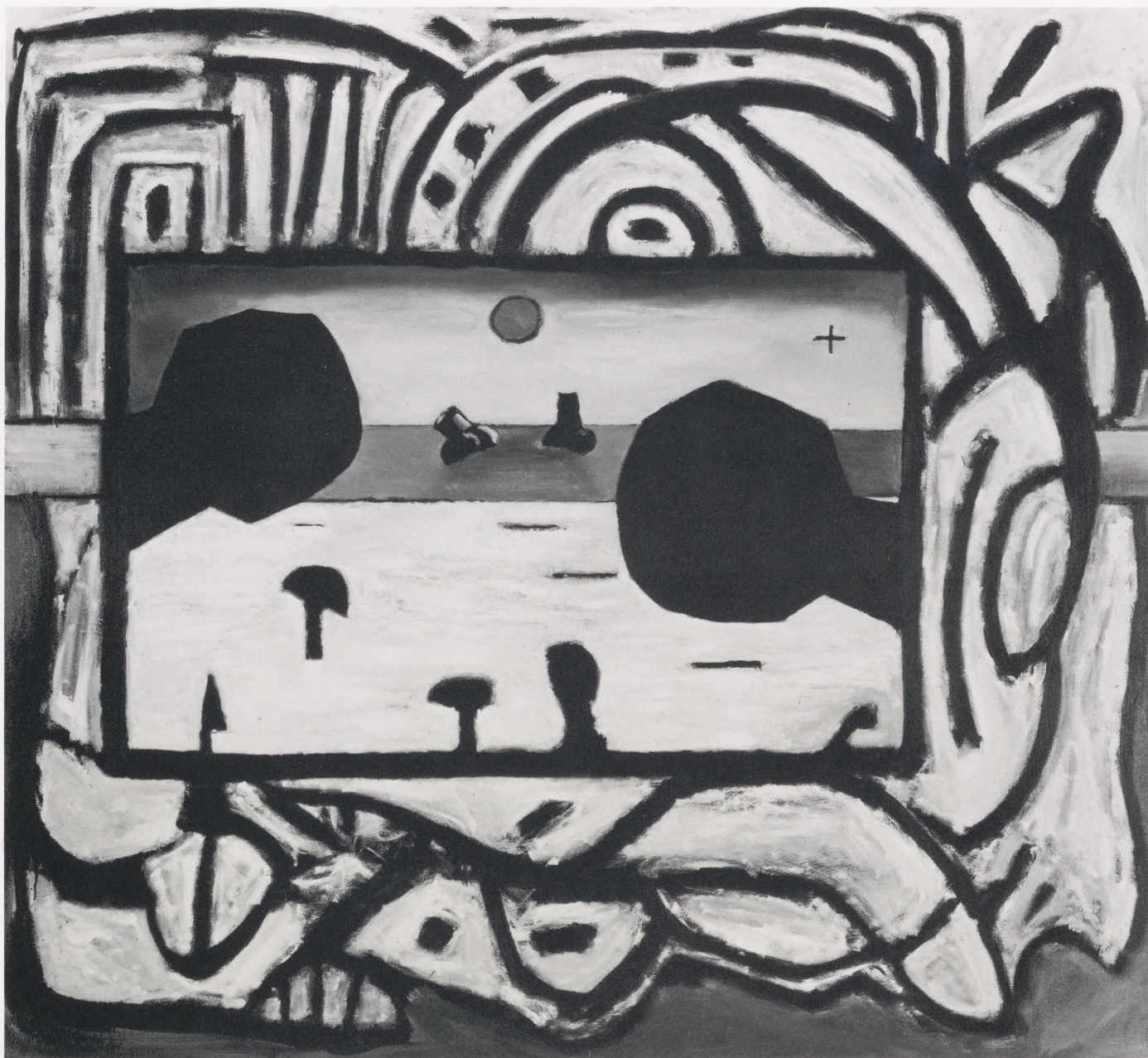
1984 *Artists' Call Against U.S. Intervention in Central America Benefit Exhibition*, Washington Project for the Arts, Washington, D.C.

1985 *100th Anniversary Celebration of the Washington Monument*, Collonade Gallery, George Washington University, Washington, D.C.

The Great Despisers

1983–84

Oil on canvas



James L. Wells

Born: 1902, Atlanta, Georgia

Studied: Lincoln University, Pennsylvania, 1921; Teachers College, Columbia University, New York, 1925; National Academy of Design, New York, 1926; "Atelia 17" with Stanley W. Hayter, 1938.

Teaching: Howard University, Washington, D.C., 1929-68; Harlem Art Workshop, 1935.

Lives: Washington, D.C.

Selected Individual Exhibitions

- 1945 Delphic Art Gallery, New York
- 1950 The Barnett-Aden Gallery of Art, Washington, D.C.
- 1960 The Barnett-Aden Gallery of Art, Washington, D.C.
- 1971 Smith-Mason Gallery, Washington, D.C.
- 1978 Howard University, Washington, D.C.

Selected Group Exhibitions

- 1976 The Society of Washington Printmakers, Bethesda Art Gallery, Bethesda, Maryland
Two Centuries of Black Art, Los Angeles County Museum of Art, Los Angeles
- 1980 *National Conference of Black Artists*, The Corcoran Gallery of Art
Howard University, Washington, D.C.
- 1985 Howard University, Washington, D.C.

The Vamp 1982
Color linocut



Joseph White

Born: 1938, San Mateo, California.

Studied: San Francisco State College, San Francisco, B.A. 1963.

Lives: New York and Washington, D.C.

Selected Individual Exhibitions

- 1966 Delexi Gallery, San Francisco
- 1973 San Francisco Museum of Modern Art, San Francisco
- 1975 Institute for Architectural and Urban Design, New York
- 1982 Middendorf Gallery, Washington, D.C.
- 1984 Middendorf Gallery, Washington, D.C.

Selected Group Exhibitions

- 1970 Albright-Knox Art Gallery, Buffalo, New York
- 1971 *New Acquisitions*, San Francisco Museum of Modern Art, San Francisco
- 1972 Whitney Museum of American Art, New York
- 1973 *Drawings*, Phyllis Kind Gallery, Chicago
- 1974 Lunn Gallery, Washington, D.C.



California Seascape
1983-84
Oil on linen

William Willis

Born: 1943, Sheffield, Alabama.

Studied: University of Florida, Gainesville; University of South Florida, Tampa, B.A., M.F.A.

Teaching: University of Maryland, College Park.

Lives: Preston, Maryland.

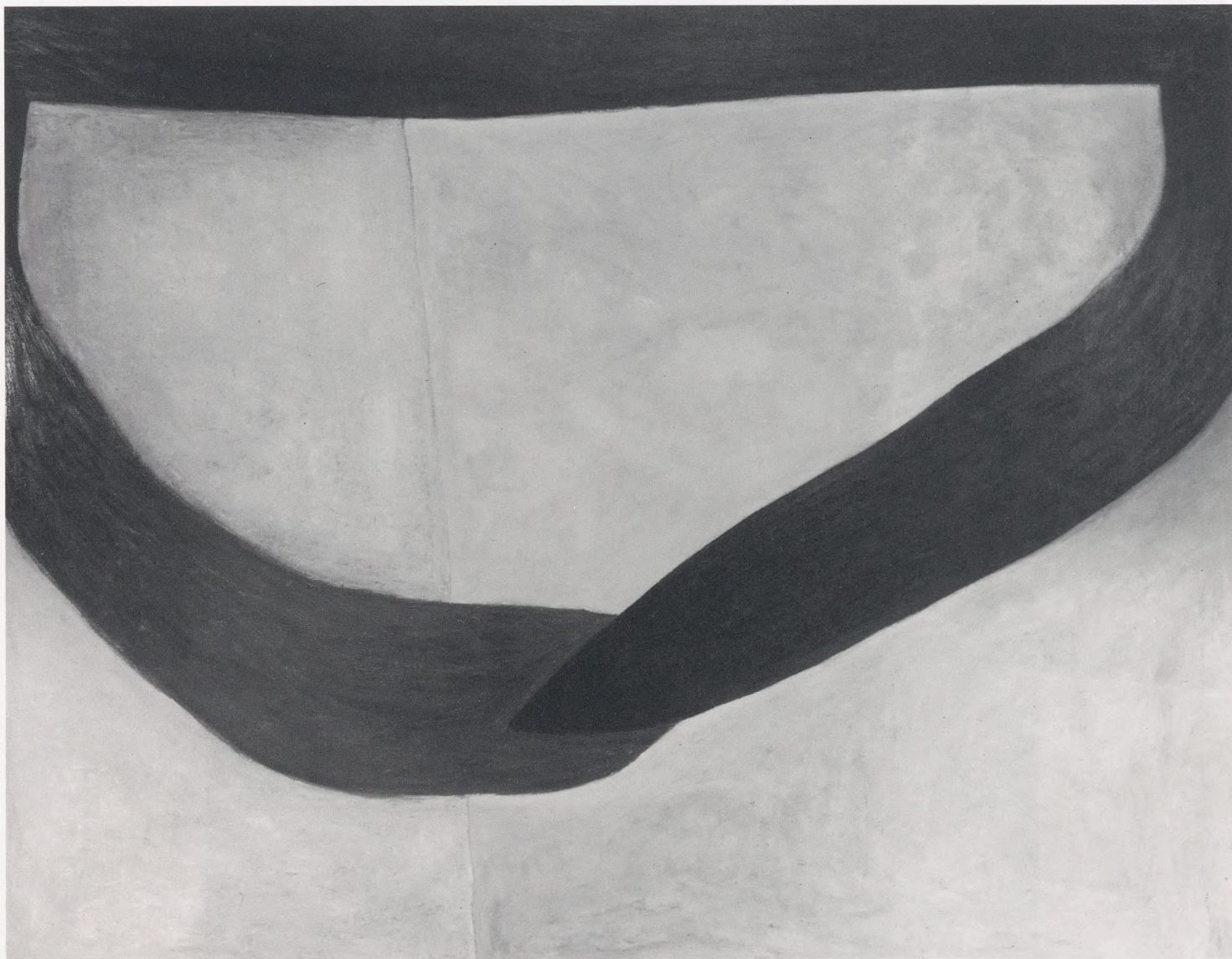
Selected Individual Exhibitions

- 1979 Diane Brown Gallery, Washington, D.C.
- 1981 Bernard Jacobson Gallery, New York
Jack Rasmussen Gallery, Washington, D.C.
- 1982 I. Irving Feldman Galleries, Southfield, Michigan
- 1985 Washington Project for the Arts, Washington, D.C.

Selected Group Exhibitions

- 1976 *Washington Painters*, Rutgers University, Camden, New Jersey
- 1983 *Maryland Collects*, Maryland Art Place, Baltimore
Maryland Biennial 1983, The Baltimore Museum of Art, Baltimore
- 1985 *Talent*, Baumgartner Galleries, Washington, D.C.
Washington Project for the Arts, Washington, D.C.

The Screen 1983
Oil on canvas



William Woodward

Born: 1935, Washington, D.C.

Studied: The Corcoran School of Art, 1950–52; The American University, Washington, D.C., B.A. 1957, M.A. 1961; Florence, Italy, 1957–59.

Teaching: The Corcoran School of Art, 1965–69; George Washington University, Washington, D.C., 1969 to present; George Washington University Summer Fine Arts Program in Brittany, France, 1976–79.

Selected Individual Exhibitions

- 1971 Hirschl & Adler Galleries, New York
- 1974 Mickelson Gallery, Washington, D.C.
- 1981 Dimock Gallery, George Washington University, Washington, D.C.
- 1982 Fendrick Gallery, Washington, D.C.
- 1985 Fendrick Gallery, Washington, D.C.

Merlin's Rock 1985
Oil on canvas



Yuriko Yamaguchi

Born: 1948, Osaka, Japan.

Studied: University of California, Berkeley, B.A. 1975; Princeton University, Princeton, New Jersey, 1975-76; University of Maryland, College Park, M.F.A. 1979.

Teaching: University of Maryland, College Park, 1982-84.

Lives: Falls Church, Virginia.

Selected Individual Exhibitions

1981 Foundry Gallery, Washington, D.C.

1982 Gallery 10, Washington, D.C.

1984 Gallery K, Washington, D.C.

Washington Project for the Arts, Washington, D.C.

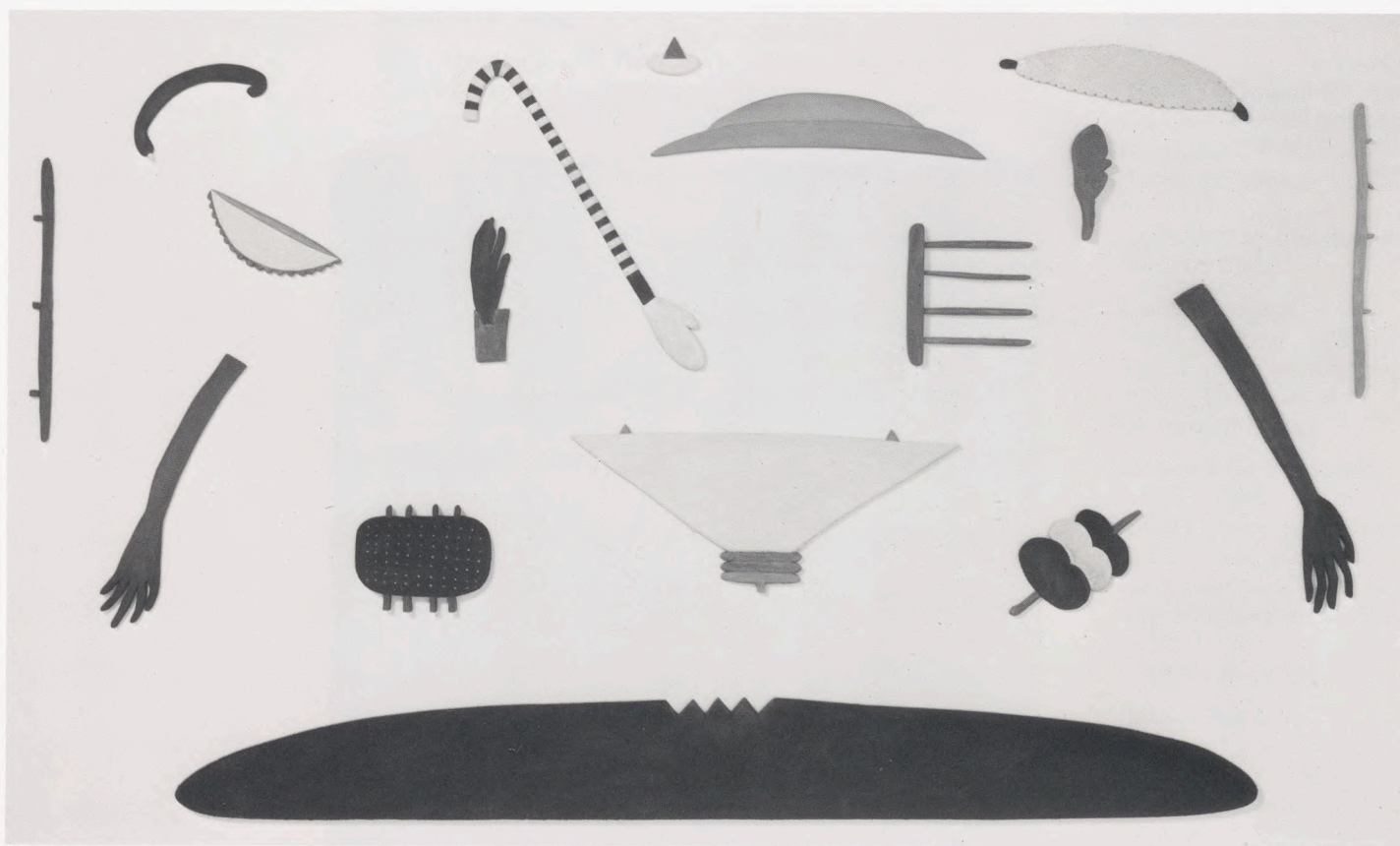
Selected Group Exhibitions

1982 *Washington 10 Sculptors*, Fine Arts Resources, San Francisco

1983 *Experiments in Paper*, Virginia Museum of Fine Arts, Richmond

1984 *Three Sculptors Show*, Washington Project for the Arts, Washington, D.C.

Content: *Contemporary Focus*, 1974-84, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.



Hands and Magic

1984-85

Painted wood

Born: 1931, Washington, D.C.

Studied: Duke University, Durham, North Carolina, B.A. 1953; The American University, Washington, D.C., M.A. 1967; Montgomery College, 1971-75.

Teaching: University of Maryland Cooperative Extension Service, 1972-73; Glen Echo Park, Glen Echo, Maryland, 1974-77; The American University, Washington, D.C., 1975; Printmakers' Workshop, Bethesda, Maryland, 1977 to present.

Lives: Bethesda, Maryland.

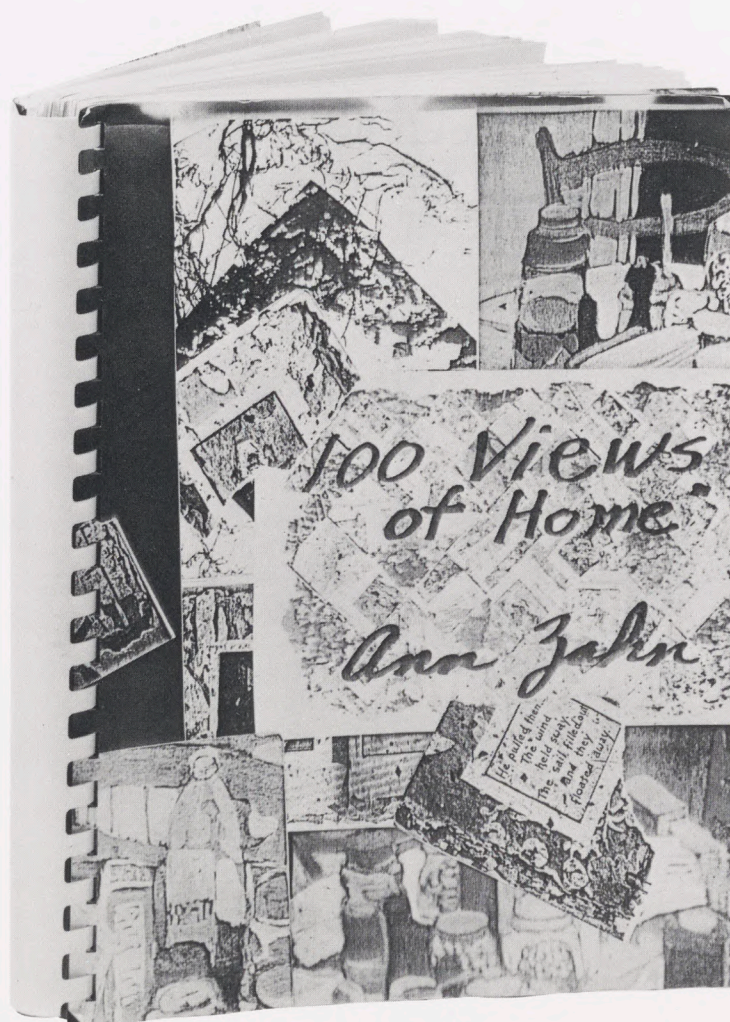
Selected Individual Exhibitions

- 1978 The Wolfe Street Gallery, Washington, D.C.
- 1980 Emerson Gallery, McLean, Virginia
- 1981 The Studio Gallery, Washington, D.C.
- 1983 The Studio Gallery, Washington, D.C.

Selected Group Exhibitions

- 1978 National Print Exhibition, Hunterdon Art Center, Clinton, New Jersey
- 1981 *Re-Pages*, Contemporary American Bookworks, New England Visual Arts Touring Program
- 1984 *Prints and Paper by Washington Artists*, Homestead Gallery, Rehoboth Art League, Rehoboth, Delaware
- Art as Book as Art*, Maryland Art Place, Baltimore

100 Views of Home 1984
Color xerox book of etchings, lithographs, linocuts



Checklist of the Exhibition

Dimensions are given in inches; height precedes width precedes depth.

John D. Antone

Grassman 1984
Paper sculpture, paint
91 × 50 × 16
Courtesy the artist

Allen Appel

Tattooed Man 1985
Polyolith photograph with graphite
20 × 24
Courtesy Kathleen Ewing Gallery, Washington, D.C.

Ladew Gardens 1984

Polyolith photograph
20 × 20
Courtesy Kathleen Ewing Gallery, Washington, D.C.

Rhoda Baer

Kay Hoffman with Easter Basket, Bowie, Md. 1984
Cibachrome print
13½ × 20
Courtesy the artist

James Thompson with Pet Goldfish, Aspen Hill Pet Cemetery, Aspen Hill, Md. 1982

Cibachrome print
20 × 13½
Courtesy the artist

Man with Snake, Wild World, Largo, Md. 1983

Cibachrome print
20 × 13½
Courtesy the artist

Chow Line, U.S. Marine Corps Recruit Depot, Parris Island, South Carolina 1985

Cibachrome print
13½ × 20
Courtesy the artist

Leon Berkowitz

Arc Red 1983–84
Oil on canvas
80 × 96
Courtesy Baumgartner Galleries, Washington, D.C.

Skunder Boghassian

Harvest Scrolls 1983
Acrylic on canvas
72 × 48
Collection of the artist

Stephen Bohrer

The Spring Hiking at Great Falls 1985
Collage of Cibachrome prints
19 × 14
Collection of the artist

Untitled 1985

Collage of Ektacolor prints
Collection of the artist

Untitled 1985

Collage of Ektacolor prints
Collection of the artist

H. Terry Braunstein

Station Identification 1984

Artist's book—
Cibachrome prints
15½ × 15 (27 pages)
Courtesy the artist

Nizette Brennan

Chincoteague 1984
Corrugated steel, limestone, stainless steel
63 × 27 × 16
Collection of the artist

Wilfred Robert Brunner

Stalk 1984
Acrylic and oil on canvas
50 × 74
Courtesy the artist

Allen D. Carter

Bike Ride 100 1985
Mixed media
84 × 117
Courtesy the artist

Yvonne Pickering Carter

Installation: Island, Islands, Isolated & Performed 1984–85
Acrylic on canvas: wood, ribbons, metallic threads
120 × 120 × 108
Courtesy the artist

Peter Charles

Classical Idea 1983
Steel and wood
78 × 20 × 8½
Courtesy Henri Gallery, Washington, D.C.

Patrick Craig

Cocoon 1985
Oil on canvas
63 × 84
Courtesy Midtown Gallery, Washington, D.C.

Steven Cushner

Bowler 1985
Acrylic on canvas
108 × 72
Courtesy the artist

Rebecca Davenport

Self-portrait (for Sammie) 1984
Oil on canvas
30 × 50
Courtesy the artist

Gene Davis

Pickpocket 1984
Acrylic on unprimed canvas
114 × 150
Collection of the artist

Willem de Looper

Untitled 1984
Acrylic on board
60 × 80
Courtesy BR Kornblatt Gallery, Washington, D.C.

John Dickson

Christmas 1982–85
Mixed media installation
86 × 120 × 120
Courtesy Wallace-Wentworth Gallery, Ltd., Washington, D.C.

Thomas Downing

Les Danseurs & The Deluge of the Hands 1982
Acrylic on canvas
60 × 48
Collection of Theodore and Suzanne Fields

Laure Drogoul

Metal Monkeys 1984
Mixed media installation
180 × 180 × 96
Courtesy the artist

Charma Le Edmonds

Stifled 1984
Artist's book—paper-covered wood, mixed media
Each page 14 × 10½ × 1;
total length 63 inches flat, 50 inches folded
Courtesy the artist

Robert Epstein

Tailevent
Paris, France 1984
Cibachrome print
24 × 32
Courtesy the artist

Oustaü de Baumanière
Les Baux de Provence, France 1984
Cibachrome print
24 × 32
Courtesy the artist

Monet's Kitchen
Giverny, France 1984
Cibachrome print
24 × 32
Courtesy the artist

Chantecler, Hotel Negresco
Nice, France 1984
Cibachrome print
24 × 32
Courtesy the artist

Fred Folsom
Shadows and Green
Glass 1985
Oil on canvas
48 × 60
Collection of the artist

Garri Garripoli
Computer Follies 1985
¾" videotape
4 minutes
Courtesy the artist

Sam Gilliam
Rich Measure 1984
Acrylic on canvas collaged
with metal assemblage
61 × 57¼ × 14
Courtesy Middendorf Gallery,
Washington, D.C.

Carol Goldberg
Ya-Ya Decides to Go with
America 1984
Acrylic on canvas
84 × 96
Courtesy the artist

John Gossage
East Berlin 1984
Silver gelatin print
40 × 30
Courtesy Castelli Gallery,
New York/Jones Troyer
Gallery, Washington, D.C.

West Berlin 1984
Silver gelatin print
40 × 30
Courtesy Castelli Gallery,
New York/Jones Troyer
Gallery, Washington, D.C.

Jarvis Grant
The Art of Dreaming 1984
Ektacolor print
13 × 19
Courtesy the artist

Boy with a Ball 1984
Ektacolor print
13 × 19
Courtesy the artist

The Three Worlds 1984
Ektacolor print
13 × 19
Courtesy the artist

The Paradox of
Happiness 1984
Ektacolor print
13 × 19
Courtesy the artist

Greg Hannan
Time to Get to Yellow 1983
Acrylic on found wood
83 × 76
Collection of the artist

Impossible Theater
Three Years 1985
Installation
Courtesy the artists

Jacob Kainen
Argosy XXII 1983
Oil on canvas
64 × 80
Courtesy the artist

Patrice Kehoe
First-fruits 1984
Oil on canvas
96 × 72
Courtesy Osuna Gallery,
Washington, D.C.

Jennie Lea Knight
Sea Piece 1980
Laminated bent poplar,
dowel, stoneware, string
9 × 15¼ × 26¾
Collection of the artist

Arnold Kramer
Winter 1984-85, #1 1985
Ektacolor print
24 × 36
Courtesy the artist

Winter 1984-85, #2 1985
Ektacolor print
24 × 36
Courtesy the artist

Winter 1984-85, #3 1985
Ektacolor print
24 × 36
Courtesy the artist

Winter 1984-85, #4 1985
Ektacolor print
24 × 36
Courtesy the artist

Walter Kravitz
Wally's New Entry 1985
Acrylic and enamel on
plexiglass and objects
Installation
Courtesy the artist

Leslie Kuter
On South Africa 1985
Wool
122 × 138
Courtesy the artist

Jerry Lake
Untitled (from the *Genesis*
portfolio) 1984
Ektacolor print
5½ × 17½
Courtesy Kathleen Ewing
Gallery, Washington, D.C.

Untitled (from the *Genesis*
portfolio) 1984
Ektacolor print
5½ × 17½
Courtesy Kathleen Ewing
Gallery, Washington, D.C.

Untitled (from the *Genesis*
portfolio) 1984
Ektacolor print
5½ × 17½
Courtesy Kathleen Ewing
Gallery, Washington, D.C.

Untitled (from the *Genesis*
portfolio) 1984
Ektacolor print
5½ × 17½
Courtesy Kathleen Ewing
Gallery, Washington, D.C.

Tadeusz Lapinski
Crystal Eyes I, II, III,
IV 1982
Color lithograph
60 × 44
Courtesy the artist

Universal Performance 1983
Color lithograph
22 × 30
Courtesy the artist

Magic Eye 1984
Color lithograph
30 × 22
Courtesy the artist

Frank Lavelle
Arlington, VA 1984
Silver gelatin print
12 × 18
Courtesy the artist

Manassas, VA 1984
Silver gelatin print
12 × 18
Courtesy the artist

Manassas, VA 1984
Silver gelatin print
12 × 18
Courtesy the artist

Richmond, VA 1984
Silver gelatin print
12 × 18
Courtesy the artist

Val Lewton
H Street Demolition 1984
Acrylic on canvas
42 × 68
Courtesy the artist

Ed Love
Nyabingi (for Robert Nesta Marley) 1984
Polychromed welded steel
82 × 48 × 48
Courtesy the artist

J.W. Mahoney
Earth-House 1984
Manufactured images on wood
12¾ × 8¾
Collection of the artist

Nocturne in Deep Red 1984
Manufactured images with colored pencil on wood
11½ × 13
Collection of the artist

Falling Leaves 1985
Manufactured images with colored pencil on wood
12¾ × 11½
Collection of the artist

Percy B. Martin
Temple of the Diety 1983
Color etching
18 × 24
Courtesy the artist

The Diety Observer 1983
Color etching
18 × 24
Courtesy the artist

Confrontation #1 1983
Color etching
16 × 20
Courtesy the artist

Rogelio Maxwell
The Film 1985
Performance
15 minutes
Courtesy the artist

John McCarty
Chignon 1985
Welded steel
41 × 34
Courtesy the artist

Judy Miller
Cafe Exquisite 1984
Rhoplex, hardware cloth, wood
72 × 72
Courtesy Anton Gallery, Washington, D.C.

Dolores Milmo
Pit Stop 1984
Painting on wood
96 × 94
Courtesy the artist

Pat Molella
Tap Desire 1984
¾" videotape
10 minutes
Courtesy the artist

Jerry C. Monteith
Four-Armed 1984
Welded steel
36 × 15 × 15
Collection of the artist

Nan Montgomery
Signal 1985
Oil on canvas
72 × 94
Courtesy the artist and Osuna Gallery, Washington, D.C.

Tom Nakashima
No Me Pises 1984
Oil on canvas
93 × 119
Courtesy the artist and Henri Gallery, Washington, D.C.

Gayil Nalls
Christmas Protest/Monstrous Winter 1984
Acrylic on handmade paper
30 × 40
Courtesy the artist

Tender Skin/Learning from Lies 1984
Acrylic on handmade paper
30 × 40
Collection of Thomas and Judith Brody

Michael B. Platt
Untitled 1985
Mixed media installation
120 × 72 × 36
Courtesy the artist

Virginia Quesada
Pictures That Sing 1984
¾" videotape
15 minutes
Courtesy the artist

Jo Rango
Peeper's Delight 1985
Graphite, colored pencil, crayon
22 × 30
Courtesy Gallery K, Washington, D.C.

The Two of Us 1985
Graphite, colored pencil, crayon
22 × 30
Courtesy Gallery K, Washington, D.C.

V.V. Rankine
The Women Before the Gate 1981-85
Plexiglass
88 × 23 × 25
Collection of the artist

W.C. Richardson
A Comet's Hearing 1984
Oil and acrylic on canvas
58 × 146
Courtesy the artist and Osuna Gallery, Washington, D.C.

RODFORCE and Generator Exchange
City of Monuments 1985
Performance with drawings, slides, toys, gestures, chanting
Courtesy the artists

Robin Rose
Between Buildings 1981-85
Encaustic and ground pigments on linen mounted on aluminum panel
47¼ × 72
Courtesy the artist

Joe Shannon
Garden (The Tempest)—2nd State 1985
Oil on canvas
60 × 52
Courtesy the artist

Carol G. Siegel
Boy with Yellow Bathing Cap 1984
Ektacolor print
16 × 20
Courtesy the artist

Girl with Pink Bubble

Gum 1984
Ektacolor print
16 × 20
Courtesy the artist

Boy Dreaming 1984

Ektacolor print
16 × 20
Courtesy the artist

Boy with Black Halo 1984

Ektacolor print
16 × 20
Courtesy the artist

Claudia Smigrod

Untitled 1985
Collage of a palladium
photograph, a gold-toned
photograph, and dried
impatiens on Rives BFK
paper
24 × 32
Collection of Peter A.
Dingman

Untitled 1985
Collage of a color
photograph, sea shells, and a
gold-toned photograph on
Rives BFK paper
24 × 32
Collection of the artist

Untitled 1985
Collage of a gold-toned
photograph, dried impatiens,
and a postcard on Rives BFK
paper
24 × 32
Collection of the artist

Carroll Sockwell

Royal Banquet 1979
Painted wood and metal relief
30½ × 30½ × 3
Courtesy the artist

A Wise Tale 1979

Painted wood relief
30½ × 30½ × 3
Courtesy the artist

Jeff Spaulding

Sidewinder 1985
Asphalt on cedar
96½ × 92 × 66
Courtesy the artist

Linda Swick

Temporary
Solution 1984
Wood, enamel, gold leaf
24 × 18 × 28
Courtesy the artist

Stephen Lee Szabo

Beach Series #1 1984
Silver gelatin print
16 × 20
Courtesy the artist

Beach Series #2 1984

Silver gelatin print
16 × 20
Courtesy the artist

Beach Series #3 1984

Silver gelatin print
16 × 20
Courtesy the artist

Beach Series #4 1984

Silver gelatin print
16 × 20
Courtesy the artist

Hilda Thorpe

Sky Spill 1985
Handmade paper on cotton
net
240 × 540 × 300
Courtesy the artist

Maria Velez

Laudi 1985
Hardwoods
96 × 16¾ × 16
Courtesy the artist

Jamie Walters

Thru the CRT 1985
¾" videotape
24 minutes
Courtesy the artist

Denise Ward-Brown

Contingent 1985
Assemblage
42 × 36 × 5
Collection of the artist

Genna Watson

Below the Surface 1982
Mixed media installation
64 × 81 × 45½
Courtesy Fendrick Gallery,
Washington, D.C.

Andrea Way

Airwaves 1985
Pen and ink on paper
22 × 30
Courtesy Fendrick Gallery,
Washington, D.C.

Arête 1984

Pen and ink on paper
22 × 30
Courtesy Fendrick Gallery,
Washington, D.C.

Rex Weil

The Great Despisers 1983-84
Oil on canvas
68 × 72
Courtesy the artist

James L. Wells

The Vamp 1982
Color linocut
19 × 27
Courtesy the artist

Furies II 1984

Color linocut
18 × 20
Courtesy the artist

Batheshaba and Attendant
II 1983

Color linocut
18 × 24
Courtesy the artist

Joseph White

California Seascape 1983-84
Oil on linen
80 × 110
Courtesy Middendorf Gallery,
Washington, D.C.

William Willis

The Screen 1983
Oil on canvas
88 × 113
Courtesy the artist

William Woodward

Merlin's Rock 1985
Oil on canvas
100 × 75
Courtesy Fendrick Gallery,
Washington, D.C.

Yuriko Yamaguchi

Hands and Magic 1984-85
Painted wood
72 × 132½
Courtesy the artist

Ann Zahn

100 Views of Home 1984
Color xerox book of etchings,
lithographs, linocuts
11 × 9 × 1
Courtesy the artist

